

Pervasive Media and Eudaimonia

*

Transdisciplinary Research by Practice

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Abstract

As mobile technologies and prolific digital media saturate and intrude upon daily reality for many people, this research practice provides an alternative pathway in which creative engagement with pervasive media offers a holistic experience of oneself in relation to the people, place and technologies of our time. This thesis introduces the concept of eudaimonia as creative well-being, in relation to pervasive media. The dual meaning of eudaimonia as an individual's own right path of flourishing *and* as the good-daimon, muse or guardian who guides and inspires the action of walking such a path, highlights the tensions implicit in the work. Tensions that embrace user and author, inside and outside, urban and rural, movement and stillness – until a common ground of symmathesy occurs. Taking a transdisciplinary approach to this phenomenological enquiry, the work of community arts facilitation is brought into dialogue with Grove's Clean toolkit, originally developed in the field of clinical psychology.

The thesis is presented as a phenomenological text with online creative portfolio and appendices. Other artists' works are described subjectively as part of the practice-based method. Research findings are presented in relation to themes of Space, Presence, Community and Iteration from which emerge the framework of creative practice and the researcher's conceptual model of *Anthroposensory Sculpture*.

Four public art projects were delivered with diverse communities, landscapes and foci of attention, from which a framework of creative practice is revealed that supports eudaimonic engagement with personal and collective, metaphoric and geographic landscape: *Soundlines* (2009-10, North Somerset, UK), *Experimental Walks* (2010-14, UK and Canada), *Hunter Gatherer* (2010-11, Yorkshire Dales, UK), *Living Voices* (2011-13 Wiltshire, UK). Through the *Experimental Walks* project, a *Colour Grid* methodology developed, that invites sensory noticing and notation, subsequently produced as iPhone app *Hunter Gatherer* (2011).

This research which will be of value to researchers and practitioners seeking to understand engagement of people with place, media and technology. Pioneering in its use of Clean as an arts methodology, this research adds to a growing interest in Clean methodology for research. The thesis contributes to ongoing debates about how to build a more caring society in which each individual can flourish; as such it will be of interest to others exploring the multiple dimensions of well-being and the use of emergent platforms for digital media and art.

Dedication

*

For Mum and Dad.

Without whose generosity, love and support

None of this would have been possible.

*

jA & jO

Love All Ways

*

And

Zephan, Hannah, Kirsty

The magical creatures

Of my inspiration.

*

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Namaste¹.

Mitakuye Oyasin².

¹ From my heart to yours.

² 'For All Our Relations'

Chapter 1: Opening

'In a moment of revelation, I understood what it meant to inhabit a world of earth and sky. It was to be at once bathed in light and rapt in feeling. ...Earth and sky, far from being divided at the horizon, seemed rather to be unified at the very centre of my emplaced being. Enwrapped within the lodge I nevertheless felt open to a world. But this world was not a landscape but what I shall henceforth call the earth-sky.'

Ingold, 2011b, p.2

'I felt like I was floating on a cloud.

I loved letting my feet crunch on the grass.

Me and my friend ran to see how fast the music changed.

It was fun to feel the breeze down my neck.

I felt free and fresh, it was so muddy you could call it a mud bath.

Squwish, squwish. I absolutely loved being outside!!!'

'Ocean', Soundlines Project Participant, 2010, Portfolio 3.73, p.2



Figure 1: Soundlines: Mediascape³ Walk, Sand Point, Photograph, 30 March 2010.

³ See Glossary, Appendix 1, for my definition of 'Mediascape'.

1.1 Research Question

This thesis is the supporting explication for my Research by Practice doctoral submission, questioning HOW CAN PERVASIVE MEDIA CONTRIBUTE TO A MULTIMODAL HOLISTIC USER EXPERIENCE OF THE AMBULANT LANDSCAPE?⁴

I explore this question through the practical enquiry of my projects *Soundlines* (2009-10), *Experimental Walks* (2010-14), *Hunter Gatherer* (2010-11) and *Living Voices* (2011-13). These four major public art projects, instigated and delivered by me during this research, engage a diverse range of participants in the making of media that becomes part of a pervasive media art project. These same participants may then experience the pervasive media artefact whilst walking in the physical landscape, and/or re-visit the work online via the worldwide web. My practice focuses on the use and making of pervasive media - specifically location-triggered media - in predominantly rural landscapes. Media that is pervasive, whether digital or analogue, online or offline, is media that is with the user in their environment. Making media puts authorship in the hands of the participants, promoting creativity (Robinson, 2001) and potentially increasing both agency and user experience. Multimodality provides a variety of ways of contributing to and/or experiencing the pervasive media artwork and connecting with the ambulant landscape; within this there are different forms of participation (Bishop, 2006; Graham & Cook, 2010; Dezeuze, 2010) that a project or artefact affords.

The ambulant pace of engagement is the pace of unhurried, individualised human movement, grounded on the earth. Walking is said to be the pace at which the soul travels (Belasco⁵, 2014). It is a pace that offers time to sense, notice, and feel the land

⁴ See Glossary, Appendix 1, for my definitions of 'Pervasive Media', 'Multimodal', 'Holistic', 'Ambulant' and use of other terms central to this thesis.

⁵ Belasco and New, together as Plan B, draw on the old adage that the soul can travel only at the pace of a human or camel walking, with their app *Soul Lines* (2014), which shows users how long their soul will take to catch up with them if travelling, for

underfoot. I engage initially with landscape as a term to embrace a range of geographical themes and concepts (Wylie, 2007), extending into the sensory inhabitation of the earth-sky world⁶ (Ingold, 2011), and into the unique metaphor landscape⁷ of the individual (Grove & Panzer, 1991; Lawley & Tompkins, 2000). My methodological framework and approach to the research question are transdisciplinary⁸: rooted in and building on disciplinary knowledge (Weismann et al. 2008, p.440) whilst, at the same time, primarily concerned with “that which is at once between the disciplines, across the different disciplines, and beyond all disciplines” (Nicolescu 2002, p. 44). In order to navigate these emergent and sparsely mapped territories of transdisciplinarity, I use the approach of wayfaring (Ingold, 2005), not just when walking outdoors, but also for sensing direction in my theoretical and practical enquiries.

‘Wayfarers... work out their trails as they go along, adjusting their movements in response to an ongoing perceptual monitoring of their surroundings, and invariably overshooting their destinations. It is in these thoughtful and improvisatory movements along ways of life that inhabitants' knowledge is forged. Locomotion and cognition are inseparable, and an account of the mind must be as concerned with the work of the feet as with that of the head and hands.’

Ingold, 2005, Abstract

example, by aeroplane or car, rather than on foot (or camel hoof!).
<https://planbperformance.net/works/soul-lines/> [Accessed 21/2/18].

⁶ See Glossary, Appendix 1, for my use of the term ‘Earth-Sky World’.

⁷ See Glossary, Appendix 1, for my use of the term ‘Metaphor Landscape’.

⁸ See Glossary, Appendix 1, for my definition of ‘Transdisciplinary’.

1.2 Opening

In prising an opening (Ingold, 2007, p.170), the quote at the beginning of this chapter relates Ingold's moment of revelation that was triggered by his experience of inhabitation, visiting within the ancient technology of the conical lodge, a traditional teepee-like structure from the circumpolar North. Could a similar realisation of unification and emplaced being, be facilitated by artwork enwrapping the visitor, artwork utilising contemporary creative technologies - mobile and ubiquitous computing, sensors and pervasive media - independent of any dwelling-structure? How might the multimodal attributes of pervasive media offer a unified and emplaced experience of landscape and movement therein? And could such a realisation be afforded to someone fresh to the work, not primed by academic or technical specialism? What affect may this experience of inhabitation have on the individual and the community⁹ through which they engage?

The second quote catches the holistic, multimodal experience of 'Ocean', a primary school student and participant in my research project *Soundlines*, Figure 1, as she wayfares in response to both the pervasive media triggered by her location and the earth-sky world through which she moves, and reflects on the traces of her walk, re-experienced via the project website from a computer in her school.

1.3 Aim and Objectives

1.31 Aim/Problem

The aim of my doctoral research is to provide a model of practice in which the holistic experience of landscape can be delivered through pervasive and emergent technologies.

⁹ See Glossary, Appendix 1, for my uses of the term 'Community'.

My practice addresses the issue of how pervasive media artworks might become accessible to non-specialist individuals and communities in a rural context. The research builds on my established professional practice of community arts facilitation.

1.32 Objectives

The objectives that I identified on commencing this research were:

- i. To investigate the theoretical context informing new ambulant practice within the landscape using pervasive media.
- ii. To develop practice-based work as a platform to investigate the form, content and reception of artforms which can fully exploit the affordances of new technology in enriching participation (user experience).
- iii. To gather and evaluate data in support of my derived theoretical position, and to further reconfigure such data as the basis of new artworks.

1.33 Area of Research

The following diagram (Figure 2), created at the beginning of my doctoral research, maps the area of my research. The concerns identified in the diagram are present throughout my practice and the discussion of this thesis.

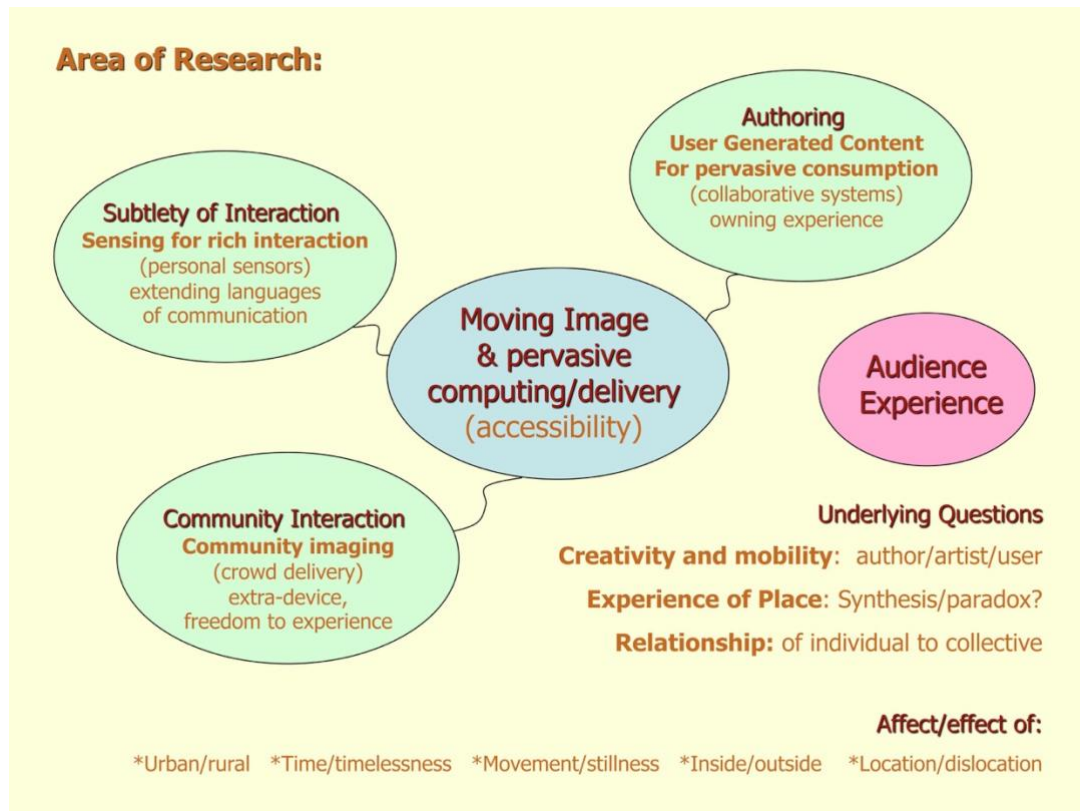


Figure 2: Area of Research: PowerPoint Slide, Presented at Creating Friction, Newcastle University, 22 April 2010.

1.4 Brief Summary of How I Have Addressed my Aim and Objectives

1.41 Brief Overview of Approach

Throughout the research I have taken an antifragile (Taleb, 2012) and improvisational (Hallam & Ingold, 2007) approach, welcoming opportunities to explore emergent creative technologies, make work in different landscapes, and engage with diverse communities.

My research interweaves theoretical enquiry, personal experimentation with reflective practice, development of four major public facilitated art projects, and a breadth of early dissemination strategies. In the first few months of my studies, exploration of the then

state of the art in fields of education, museum and heritage studies, literature and geography¹⁰ clarified for me that it was in art that the most interesting questions, concerning time¹¹, aesthetics and a more creative user experience of pervasive media could be best addressed. Other disciplines were still at the beginners point of being 'wowed' by the idea of pervasive media, whilst my foundation of experience in my MA and as a resident in the Pervasive Media Studio, Bristol, had already exposed me to a more rigorous level of enquiry through practice. Thus, my decision to base my research in the methodology of arts practice rather than pursuing a route, for example, of social science analytical research. Direct experience of the work of my peers - by attending arts events, taking part in research workshops, residencies and symposiums, and contributing to international conferences - has informed and permeated my research by natural immersion in that landscape. This strategy has enabled me to keep abreast of rapid changes in emergent technologies. I have used opportunities to present and disseminate my research as way-finding prompts, to construct and chart my thinking – for example, by submitting abstracts that outline the position I imagine I will be exploring by the time of the event - intentions for a path not yet trod.

1.411 Approach to Writing

My writing in this thesis is of a phenomenological nature. Like the practice and artworks themselves, this thesis is an invitation to immerse oneself experientially within the landscape of enquiry. I refer to other artists from a personal perspective and describe

¹⁰ Many of the events I attended during this time are featured on my blog 'Warp and Woof' at <http://www.jackiecalderwood.blogspot.com>

¹¹ Anne Spalter, in her presentation at Decoding the Digital, Victoria & Albert Museum, London, 2010, as I recall, spoke of a video or film workshop with business men, in which notions of time were challenged through the material that impacted their conceptual approach to time and creative thoughts about use of time in their work.

others' works subjectively as part of my practice-based method – rather than as comparators within a practice-led survey of the field. Theoretical enquiry, methods and methodology of practice, personal reflection, findings and dissemination strategies are interwoven throughout this holistic 'spherical' text, in congruence with the way I have interrogated my research question and the framework of creative practice that emerged. A range of imagery (photographs, participant contributions, screen-grabs, conference slides, my own metaphor sketches) and tables included within the text reflect the multiple modalities, perspectives and re-presentations built into each artwork for engagement across platform, time and place.

I interweave my own personal reflection and formative experience, along with metaphor and drawings, in a multimodal text designed to communicate implicit and explicit attributes and findings of the research to the reader. This approach is consistent with my chosen phenomenological methodology of Clean and aims to convey to the reader the symmathesy¹² (holistic learning) of the research and the contribution of new knowledge.

1.412 Introductory Mention: Transdisciplinarity

Transdisciplinarity¹³ is inquiry-based, concerned with real-world issues and “can assist us in tackling the complexity of the world, while at the same time inviting us to come to

¹² See Glossary, Appendix 1, for my use of Bateson (2016)'s term 'Symmathesy'.

¹³ The term 'transdisciplinary' was introduced by psychologist and philosopher Jean Piaget in 1970 in a workshop for the first international conference on interdisciplinary research and teaching (Piaget, 1972).

grips with the role of the inquirer in the process of inquiry” (Montuori, in Nicolescu, 2008, p.ix). Although, or perhaps because, there is no universal theory or methodology of transdisciplinarity (Klein, 2013, p.189), it affords a viewpoint that ‘allows us to consider a multidimensional Reality, structured by multiple levels replacing the single-level, one-dimensional reality of classical thought’ (Nicolescu 2008, p.6). This multireferential (Nicolescu 2002, p.55) and multidimensional Reality is accessible through different levels of human perception, with no single level alone able to provide understanding of all other levels. Nicolescu terms this a new “Principle of Relativity (which) emerges from the coexistence between complex plurality and open unity” (Nicolescu 2002, p.54). Transdisciplinarity is complementary yet different to, and builds on the principles of interdisciplinarity and multidisciplinary. Nicolescu (2008, p.2) observes the difference in goals of interdisciplinarity which “concerns the transfer of methods from one discipline to another”, and multidisciplinary which “concerns studying a research topic not in just one discipline but in several at the same time.”

Pervasive media affords a complex plurality of means of engagement, given the multiple dimensions incorporated in its design (Dovey & Fleuriot, 2010), the multimodal opportunities for user engagement and the multiple unknown stimuli the user will encounter in the earth-sky weather-world¹⁴ (Ingold, 2011) whilst they engage.

1.413 Introductory Mention: Eudaimonia

Conducting multiple projects has enabled me to address my research question in a variety of contexts. I have been able to focus on specific aspects when opportunity presents, and to look not only at the ‘positive form’ (to think in sculptural terms) of the work, but also of the ‘negative mould’ from which the projects arise – the unifying

¹⁴ See Glossary, Appendix 1, for my use of Ingold (2011)’s term ‘Weather-World’.

textures of enquiry present throughout – and to better observe the ‘patterns that connect’ (Bateson, G., 2000).

In order to consolidate a language for the kind of ‘multimodal holistic user experience of the ambulant landscape’ towards which my research is focused, I have embraced Aristotle’s concept of ‘eudaimonia’¹⁵ as the human flourishing or creative wellbeing to which my work aspires. The parallel meaning of eudaimonia as the good daimon, personal guardian or muse, adds further dimensions which come to life through the Magical Creature¹⁶ of my *Hunter Gatherer* project.

1.414 Introductory Mention: Symmathesy

I have come to think in systemic terms of my research enquiry, drawing on Nora Bateson’s critique that the contemporary mechanistic ‘signature depiction of ‘a system’... the modelled imagery of boxes and arrows representing an arrangement of parts and wholes’ (Bateson, N., 2016, p.176) models itself not on the living force of nature as early cyberneticists (including her father Gregory Bateson) had originally construed. I prefer instead to adopt her terms ‘vita’ (plural vitae) and ‘symmathesy’¹⁷ as indicative of living component ideas (vitae) in dynamic communication, which contribute to the ongoing learning of the whole (symmathesy). Each symmathesy is simultaneously vita to a more embracing scale of symmathesy –for example organism, organisation or project. And indeed, each vita may contribute to many more than one symmathesy.

¹⁵ See Glossary, Appendix 1, for my definition of ‘Eudaimonia’.

¹⁶ See Glossary, Appendix 1, for my definition of ‘Magical Creature’.

¹⁷ See Glossary, Appendix 1, for my use of Bateson (2016)’s terms ‘Vita’ and ‘Symmathesy’.

'The mutual learning in the context is not visible through boxes and arrows... symmathesy must be illustrated either through life itself or through symbolic representation that communicates at multiple levels (e.g. art).'

Bateson, N., 2016, p.177

Within each project I offer participants the opportunity to re-visit ambulant experience online or through events and installations, adding new perspective from the added dimensions of migration across time, place and platform. Frequently creative responses (data), gathered from one instance of a project, are re-presented as integral components (vitae) of the next iteration of the project: symmathesy flourishes.

1.415 Introductory Mention: Anthroposensory Sculpture

There are multiple iterations at multiple levels within the research by which I meet my aims and objectives: each of the major projects is itself a proven model of practice addressing the research aims. The nested 'mini-projects' that comprise a major project also offer models of practice tailored to specific situations. For example, *Soundlines* was remapped for an educational conference in Bristol, and again for a pilot mediascape using audio files from the World Soundscape Project during my research visit to Simon Fraser University. At a higher level of reflection on the findings of my research practice, in order to express the symmathesy of my personal reflective practice, I have developed a conceptual model of practice which I title 'Anthroposensory Sculpture'¹⁸.

One of the challenges of creating multiple responses to my research question is to recognise and distil the congruence of the work, without lessening the exquisite uniqueness of any of the parts (vitae). This is exactly the problem of individuation (Stiegler, 1998; Crogan, 2010b) which I deal with in my practice, for example,

¹⁸ See Glossary, Appendix 1, for my definition of 'Anthroposensory Sculpture'.

highlighting the individual routes and responses of walkers in *Soundlines* whilst also drawing the whole collection of walks together into a cohesive online gallery format. I am not interested in averaging the ‘mean’ or ‘meridian’ movement or route of a walk. Walks exploring extremities are valued equally to those following a familiar path. Walks with little movement that allow audio to play out have just as much interest to me as those walks that skim the surface triggering a cacophony of sounds as if running across the pages of a flip-book animation.

To recognise and distil requires first to listen, with a kind of multi-sensory 360 listening which is, alongside non-judgement, at the heart of the work. The different projects invite different kinds of listening: to place, self, others. In my project *Hunter Gatherer* participants are invited to listen to the Magical Creature who can be found at the hidden project sites and who is revealed progressively online as the project flourishes.

1.416 Introductory Mention: Clean

Exquisite, non-judgemental listening is a central proponent of the methodology, methods and ethos which I encountered a year into my research and subsequently adopted: the body of work of clinical psychologist David Grove, collectively referred to as ‘Clean’¹⁹.

‘Clean’ has at its heart the holding of space and respectful facilitation for a client to better recognise their own strengths and resources with which to make positive change and flourish in a way that is congruent with the unique structure and symmathesy of their lived experience. This in turn facilitates new levels of creative problem-solving,

¹⁹ See Glossary, Appendix 1, for my definition of ‘Clean’.

clarity, communication and sense of self, with agency and ownership of outcomes resting almost entirely with the client, participant or interviewee.

The adjective Clean denotes the ethos of David Grove's work in facilitating the patient or client in a manner as far as possible clean or free from the effect of any imported metaphors, assumptions, presumptions that the therapist or practitioner may bring.

Whilst opinions differ regarding the use of 'Clean' as an umbrella-term, I adopt the precedent of the International Clean Conference, and of the Clean Change Company with whom I trained extensively, in using 'Clean' to denote the full range of approaches instigated and utilised by Grove and by other experts in Clean, including Symbolic Modelling (Tompkins & Lawley, 2000), Systemic Modelling (Walker 2007, Walker 2014), Persona Modelling (Field and Sullivan 2016) and Power of Six (Harland 2009).

Grove innovated a number of therapeutic methods, some of which are now used widely in non-therapeutic contexts. Clean Language, probably the best known of Grove's legacy, is a questioning approach which I use in *Living Voices* and in my research interviews. Grove's Clean Space is a methodology for accessing information through spatial configuration and walking between spaces to bring new insight. Clean Space informed my development of *Hunter Gatherer* and *Experimental Walks* and has much of value to contribute to working with pervasive media. Emergent Knowledge, the last of Grove's innovations before his unanticipated death in 2008, is an approach for intuitive problem solving that combines questioning, movement and information located in space. The ethos of Emergent Knowledge runs throughout the development of Colour Grid methodology and *Experimental Walks*, which 'use simple iterations over and over again in order to guide the process until a network solution occurs' (Grove & Wilson, 2005, p.1).

Clean, like my research ethos, has a propensity for what is desirable, good or even best²⁰ and is predicated on the belief that the individual holds their own best knowledge within them and will access and live out that knowledge in a way that is truly unique to them, when other impeditives are removed.

1.42 Brief Overview of Practice

The projects undertaken for this doctoral research engage young people from primary and secondary school communities, elder people with diagnosis of dementia, visitors to the Yorkshire Dales National Park, researchers and Masters students of Creative Technologies and Performing Arts, and other individuals.

Soundlines, *Hunter Gatherer* and *Living Voices* were designed and implemented for specific communities, landscapes and newly developed media platforms including my *Hunter Gatherer app* for iPhone. My fourth project - a series of *Experimental Walks* - led to the development of the Colour Grid methodology which forms the basis of my iPhone app. This series of walks contains further public and personal projects utilising the app in a range of research contexts.

The artworks utilise innovative strategies to gather feedback from participants, providing rich data for analysis and subsequent representation with which to

²⁰ An exercise frequently used in beginner's training with Clean is to model listening or learning at best - both being useful states with which to learn Clean. The student will be asked 'and when you're listening at your best, that's like what?' The trainer will use their vocal intonation and pace to add focus and extend time in the latter part of the question 'that's ... like ... what...' in order to give space for the student to slow down and 'listen' internally more deeply for an embodied response (that may be a metaphor) to emerge. 'At best' is also used in a variety of contexts so that the person or group might become more aware of how they 'do X' at best (where X is the thing being modelled e.g. function as a team) and what needs to happen for them to be able to do so.

disseminate my research. For example, feedback from *Soundlines* walkers accompany their walks on the gallery website. After the initial Conception stage of a project, the Making and Sharing stages are frequently intertwined²¹.



Figure 3: Four Public Arts Projects: PowerPoint Slide, Presented at the First International Conference Exploring the Multi-Dimensions of Well-Being, Birmingham City University, 18 July 2011.

1.421 Evidence of Practice: Portfolio and Appendices

The online Portfolio of Artworks collates content and documentation from the four projects, evidencing my creative practice, presented as an equal part of my submission

²¹ See Glossary, Appendix 1, for my definitions of 'Conception', 'Making' and 'Sharing'.

(with this thesis) in partial fulfilment of the requirements for the degree of Doctor of Philosophy awarded by De Montfort University. The Portfolio includes project reports, photographic and video documentation, project development blog entries, survey responses, participation data and creative materials contributed by participants. The Portfolio also signposts particular features of the project websites where content may be experienced via online galleries.

The online Appendices collate contextual information for reference as appendices to the submission - such as the main activities I have engaged in for theoretical enquiry, collaborative research and dissemination (including publications) - listed, with links and copies of publications. These appendices do not solely constitute the evidence of practice.

Contents of the Portfolio of Artworks and Appendices are included at the end of this thesis as a record of items available online.

The Portfolio and Appendices can be accessed at:

jackiecalderwood.com/research/appendices.html

Username: Appendices

Password: Pervasive2017

1.422 Introduction to Soundlines

Soundlines is an innovative partnership project introducing pervasive media to primary and secondary school communities through a series of introductory sessions, specialist workshops and field trips, over a six-month period. Students developed creative responses to the layered landscape of Site of Special Scientific Interest (sssi), Sand

Point²², a stunning finger of the Mendip Hills that divides the Severn Estuary from the Bristol Channel. Students created improvised music that was mapped to the topography of the landscape. This music was experienced on-site during a 'mediascape' walk - using handheld PDA's²³ with inbuilt GPS²⁴ receivers and headphones to trigger and play media layered onto the landscape, activated by the walker's location. Traces of these walks, and the uniquely mixed compositions triggered by each walker, were collated and displayed on a custom-built web gallery. Students revisited their walks online and reflected on the contrasted experience of being in the landscape and reviewing the walk from their computer back at school. *Soundlines* culminated in a celebratory community event at which we launched documentary films of the project, the project website with gallery of walks, and a portable version of the mediascape remapped to the school grounds.

The project built on my longstanding relationship as a visiting artist at Worle Community School and its primary school cluster. *Soundlines* was delivered by Strata Collective, a trio of experienced Somerset artists, myself included, and conceived in direct response to my previous mediascape work. The project was funded through the National Lottery by Awards for All and with RIFE²⁵ Investment from Southwest Screen and the United Kingdom Film Council. Partners included Creative Media Diploma students from Worle

²² Sand Point is publicly accessible and managed by the National Trust.

²³ Throughout the project we used HP Personal Digital Assistant handheld computers, loaned from the Pervasive Media Studio.

²⁴ The Global Positioning System, originally reserved for United States of America military use only, was granted public access when military scrambling of signal ceased in 2000. The system relies upon orbiting satellites to triangulate a location on the earth's surface. The iPAQ model of PDA used for *Soundlines* have built-in GPS receivers. The iPAQ I used for developing the mediascape has a separate GPS flash card. The previous generation of iPAQs required bluetooth pairing to a separate receiver unit.

²⁵ The Regional Investment Fund for England.

Community School and Priory College, Locking Primary School, North Somerset museum services, the Pervasive Media Studio and eShed Bristol's young documentary team.

My roles included artistic direction, management of creative technologies design and production, co-facilitation of workshops, creating briefs for our partner artists and organisations, budget management, principal schools' liaison and secretary of the collective. Alongside these roles I gathered data for my research.



Figure 4: Soundlines: Media Workshops at Worle Community College and Site Visits to Sand Point. Composite Image Presented at The Experimental Society Conference, Lancaster, 8 July 2010.

1.4221 *Rationale of Soundlines*

This project addressed many of my initial research questions concerning the potential role of user generated content, screens on and off site, individuation within the collective (Stiegler, 2009), and non-specialist participants experiencing pervasive media in a rural landscape. For Strata Collective, the project provided opportunity to explore new models of practice collaboratively. We were interested in the potential of pervasive media and site-specific music to unlock the myths, histories and personal responses to landscape, and how such an experience might facilitate strengthened awareness of connection with place and significance of human journey. In addition, we were excited by the challenges of gathering documentation, evaluative materials, and creating a legacy that would make such a ground-breaking project more envisionable to others in the future.

Soundlines informed my delivery of educational workshops at Universities in London and Leicester and for BBC Blast in Bristol. I have also published articles, conference papers and made multiple presentations about the research. I was commissioned to make media resources based on *Soundlines* for an interdisciplinary website, Young Digital, to support researchers working with digital media and young people (Portfolio 1.4). The *Soundlines* website is accompanied by a detailed project developmental blog. Project reports, video and other materials are also included in Portfolio 1.

'I think the whole experience of going to Sand Point was amazing and walking up was exciting. When we were walking it was very wet and muddy but luckily the weather held out. The music was different to normal music but it was quite relaxing and some were scary. My favourite thing was getting out of class and enjoying the countryside. When we looked at our walks on the computer the animations were really good. It took a while to get the iPAQs to work but when they did they were good. It was probably a once in a lifetime experience. I think the year 5's might want to do this and it was fantastic. Thank you.'

Primary school participant. Portfolio 1.83 p.3



Figure 5: Primary Students Watch and Listen to Their Walks on the Website Gallery of Walks. Power Point Slide Presented at The Experimental Society, July 2010.

1.423 Introduction to Experimental Walks

‘Experimentation can make people much more careful than theories’

Taleb, 2012, p. 222

Experimental Walks is a series of ‘mini-projects’ comprising one-off experiments, clustered interventions and durational improvisations that take the form of personal, small group and public actions or events and invite careful attention to self and context. Walks may be in the rural or urban landscape or may be notional as a way to engage in an indoor workshop format. Actions are often with a thematic focus such as personal or collective research interest, a specific landscape feature or experimental ‘rule’ to

prompt noticing. Actions are explored in a spatialised context that may include location in the physical landscape. Events range from facilitated walks and workshops to gallery installations, and to solo meditational reflection whilst revisiting the same outdoor location or theme over an extended period of time. These self-initiated, voluntary experiments draw on a variety of connections with people and organisations to engage participants to trial the processes developed concurrently through my solo walk practice.

During the early stages of developing a methodology for notating walks, participants were mainly friends and family members. Initially I documented walks purely for my own purposes via postits, audio recordings, photos, video, GPS traces and Colour Grids; some of these are summarised on the project blog *Walks On The Web*²⁶. However, questions about possible formats for sharing and dissemination accompanied me on my walks and feature frequently in my blog.

As *Experimental Walks* evolved, I developed the Colour Grid methodology of notation (see below) and extended this experimental approach to use this 'data' (text, colour, information on GPS location and on the choices -time, colour, position, sequence- made in making the Colour Grid) to create still and moving images for group exhibitions in Leicester and Athens, and installations in Canada, Leicester and Wiltshire. Workshop participants included sixth form students, postgraduate students from diverse disciplines, senior researchers, public art audiences and conference delegates.

²⁶ <http://walksontheweb.blogspot.co.uk/>



Figure 6: Experimental Walks: Walk no.4. Duncton Woods, Dorset, 29 May 2010. Trace recorded with GPS watch and mainnav software, uploaded to Google Earth. Screenshot from Google Earth, 29 May 2010.

1.4231 Rationale of Experimental Walks

Experimental Walks furthers my enquiry through practice into the tensions between improvisation and notation (Hallam & Ingold, 2007) that became apparent within *Soundlines*. I commenced the walks practice as an alternative route to the research constraints of *Soundlines*: working within the confines of school structures, alongside the limited scope of the no-longer-supported mscape platform I had used for that project.

Experimental Walks as a series of mini-projects address my desire to find a personalised sensor system that could be used to trigger media content truly unique to the participant. Whilst available biosensors might give a personal reading of, for example, heartbeat rate, then 'translating' a reading to trigger delivery of pervasive media necessitates making a judgement of what that reading means - what kind of media it will trigger. In *Soundlines*, media delivery was unique to the behaviours of the individual walker - accrued location, direction, pace, duration of movement and of stationary pause. In *Experimental Walks* behaviours that trigger pervasive media are extended to

include sensory, metaphoric and conceptual stimuli on location as well as physical movement, pause and duration.

The walks investigate methods of sensing the environment that use a range of readily available creative technologies including various GPS tracking devices, digital photo/video/audio, pen, wax crayon, coloured pencil, paper and emergent web or smartphone location-oriented software. My decision to take an experimental approach was in part inspired by attending events during Lancaster University's Institute for Advanced Studies research programme *Experimentality*²⁷. Solo experiments offer me freedom to rapid prototype sensory and notational methods, explore new and familiar landscapes, and develop a methodology to research the ways we notice our own emplacement and individuation within our environment, and to use this to deliver media unique to the walker. Group experiments ensure that development is not relevant only to my own unique interests and behaviours.

The walks extend my enquiry concerning media delivery on location to include media creation on location.

²⁷ I attended the 2-day workshop and exhibition *Experimental Objects*, February 2010, and took part in The Experimental Society conference, July 2010 (Appendix 5.4106). *Experimentality* was a year-long 'collaborative exploration of ideas and practices of experimentation in science and technology, the arts, commerce, politics, popular culture, everyday life, and the natural world.' <http://www.lancs.ac.uk/experimentality> Accessed 12 July 2010.



*Figure 7: Experimental Walks: A Walk in the Woods, Wiltshire, 20 August 2011.
Photographic Noticing: 'Strong'.*

The series of walks ultimately form a meshwork (Ingold, 2007) that incorporates space and structure in its iteration across personal and public contexts of research.

'I think Jackie really made everyone conscious of themselves and their environment'

'Nice to reflect over colour, smell, what you notice and the meaning it'

'The red represents the intensity of 3 weeks of study, the purple the lessening of intensity and a "cooling" of activity'

*Participant comments, IOCT Masters Experimental Walks
Workshop, De Montfort University, 28 October 2010.
Portfolio 2.3061*

1.424 Introduction to Colour Grids and the Colour Grid Methodology

Early on in my solo *Experimental Walks* (2010), whilst exploring, by practice, possible methods of notation for improvised walks in rural landscape, I introduced the Colour Grid as one of several means of notating whatever caught my attention at various points during a walk.

In my work, a Colour Grid is a sixteen-square grid (4x4) which can be filled or annotated with a limited palette of coloured crayons or similar, expressing something of what the user notices in that moment. This may be prompted with a given theme or pointer, such as location, sensory focus, or a topic specific to the user. It is a useful synaesthetic tool to access personal expression in an unusual manner, focus attention to the senses, and to facilitate the emergence and idiosyncrasies of a personal non-verbal 'language' of expression.

The Colour Grid is adapted from an exercise I recall from my art and design foundation year (Trowbridge College, 1995-6) led by tutor Tony Williams²⁸, in which we 'translated' music, time of year, and silence into painted squares on graph paper in a 10x10 grid. Each person produced a totally unique painted 'translation' in response to a given theme.

Colour Grids contain rich information unique to the individual maker. The time taken to fill squares represents the space of thought in which the person chooses a colour for expression. The kind of expression may relate to what they perceive sensorially in real time, to a memory or association, or to any other kind of representation or pattern.

²⁸ I have not been able to trace the background to this exercise, although it is likely derived from the work of Dutch artist and founder of De Stijl, Theo van Doesburg (1883-1931). See for example, *Rhythm of a Russian Dance* (1918) available at <https://www.moma.org/collection/works/78948> [Accessed 8/5/18].

I use questions devised from Clean Language to elicit personal reflection and add textual annotation to the Colour Grid. As part of my project *Hunter Gatherer*, I developed the Colour Grid method into *Hunter Gatherer app* for iPhone, produced for me by my De Montfort colleague Sean Clark's company, Cuttlefish Multimedia.

On the *Hunter Gatherer* project website and Colour Grid gallery, Colour Grids are individually animated²⁹, playing back in relation to the timing of those spaces of thought. Offline, using the software MaxMSP, these animated grids can be augmented with pre-recorded sounds to create audiovisual Colour Chords³⁰.



Figure 8: Unique Colour Grids, Created Using Gatherer iPhone App (2011). Gatherer Gallery Screenshot, 2012.

²⁹ When a Colour Grid from any page of the website gatherer3.com is clicked, a new page opens playing the animated grid, with a map showing the grid marking the place where it was made, time and date of making, and the questions and answers that elucidate the maker's process.

³⁰ An example Colour Chord can be seen and heard at 0:56 seconds into the video *Introduction to Hunter Gatherer* on the homepage of the *Hunter Gatherer* website gatherer3.com

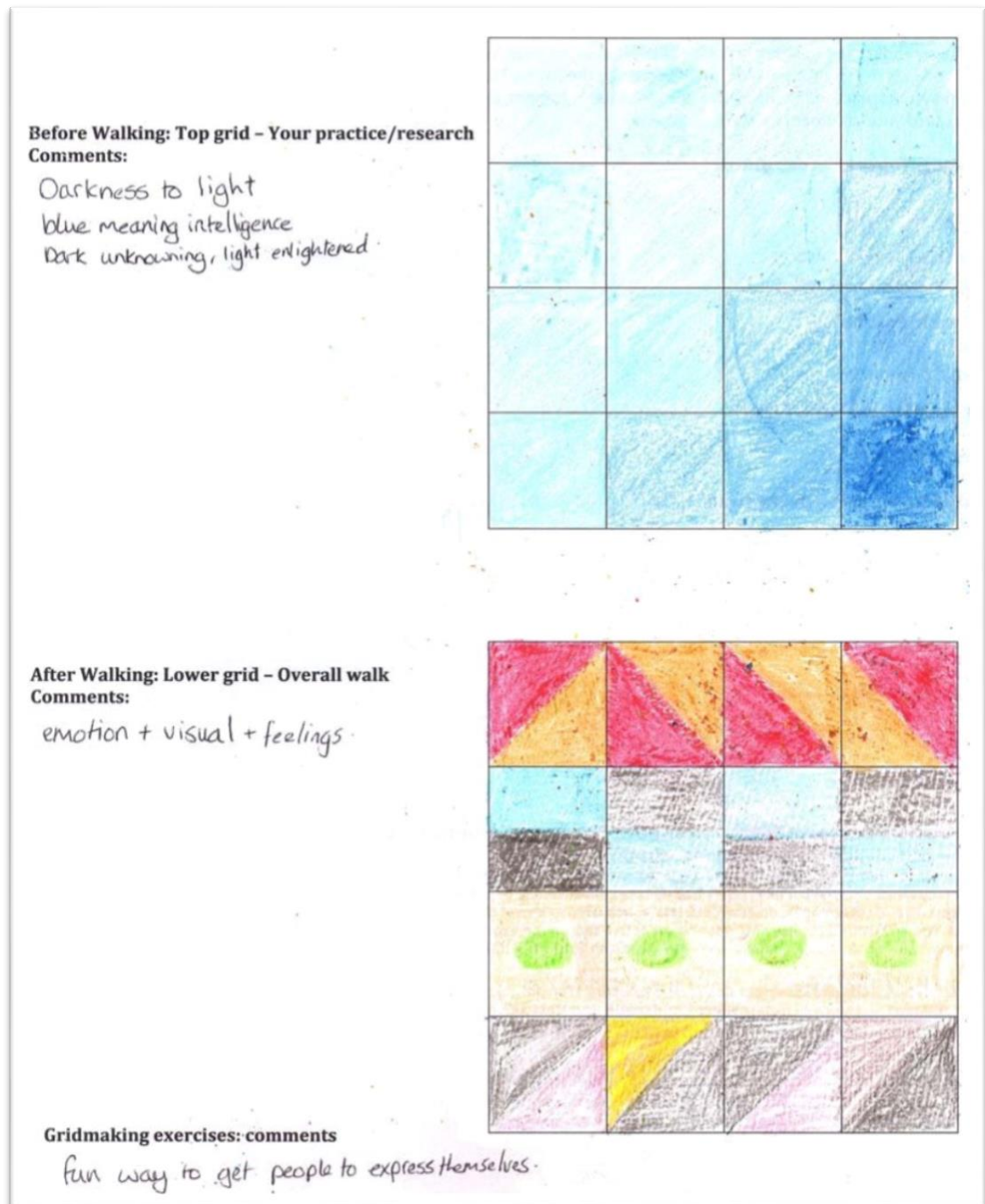


Figure 9: Participant Colour Grid Made Using Coloured Crayons and Paper Template, Experimental Walks Workshop with IOCT Masters Students, 28 October 2010.

I have used the Colour Grid method on paper and in the app, during walks, workshops and interactions with others. With added sound, the Colour Chords feature in

experimental films created by me for *Hunter Gatherer* and *Experimental Walks*. Figure 9 demonstrates the improvisation possible with the paper method, and the contrasted ways this walker conveys their research interest and their experience of a group Colour Grid *Experimental Walk*.

1.4241 Rationale of Colour Grids

The Colour Grid methodology supports my research enquiry as a method of facilitating walkers to pay attention in the field. The multimodal approach is accessible with or without smartphone technology, and invites walkers to extend their awareness through the senses. The methodology is suited to a holistic experience as it is not preclusive - people respond and interpret the prompts according to their own learning style, interest and experience. The black line framework and limited palette provide the structure whereby all manner of perceptions and experiences can be 'held' by the colours filling the space. One person's choice of colour cannot be read accurately by another – colours are personal to the individual, drawing on their perception, memories, associations and imaginings, as demonstrated by the 'abstract moods' expressed in Figure 10. The text responses prise open a glimpse into what those associations might be – for the viewer of the grid and for the maker her or himself.

Colour Grids facilitate creative expression by the walker, provide a means of gathering data from walks, and can be reconfigured as artworks or revisited online - if created using the app.

Utilised in both *Hunter Gatherer* and *Experimental Walks* projects, the Colour Grid methodology forms a substantial contribution of my research.

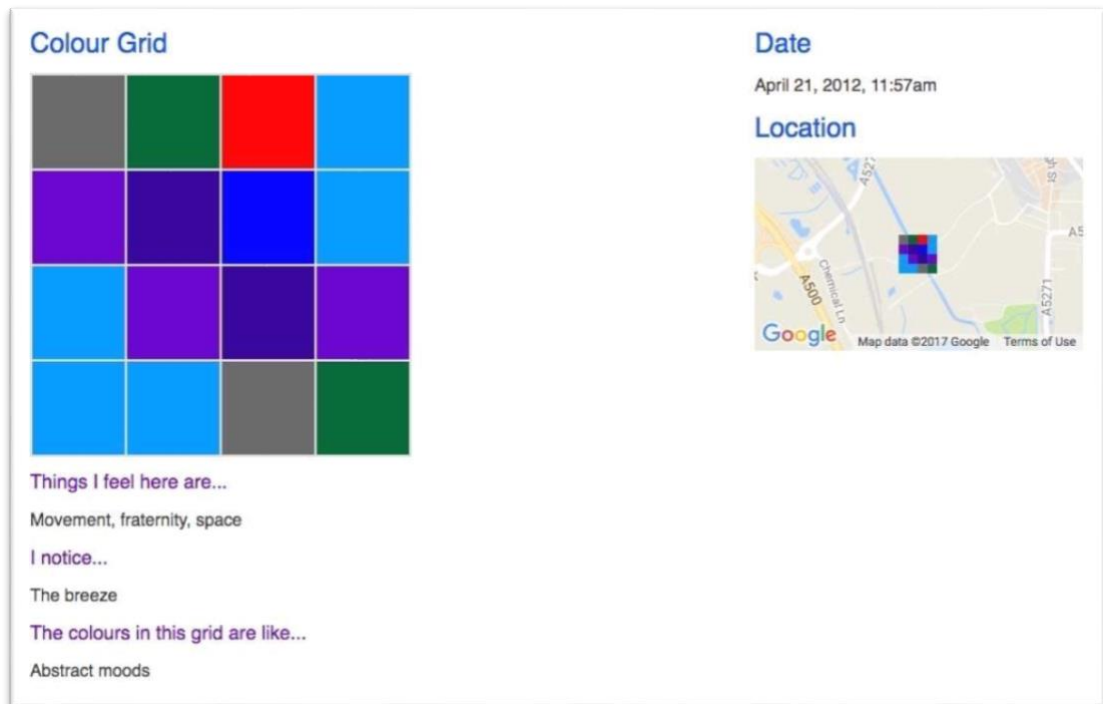


Figure 10: Colour Grid made using Gatherer iPhone app, by a participant at redline 'Factory Nights' canal boat excursion on Burslem Branch Canal, 21 April 2012. Screenshot from Gatherer website: blip.im/g/bS, 12 August 2017.

1.425 Introduction to Hunter Gatherer

Hunter Gatherer questions how pervasive media might become 'treasure' for a new kind of outdoor treasure hunt experience - the geoartcache³¹ - as named by Chrysalis Arts, Yorkshire (2010). Chrysalis commissioned me as one of three artists working with different art forms, to combine art with geocaching in the North Yorkshire national parks. Geocaching is a world-wide GPS-enabled 'treasure-hunt' activity in which people hide caches (usually small containers) in interesting locations for other geocachers to

³¹ See Glossary, Appendix 1, for my definitions of 'Geocache, Geocaching, Geoartcache' and 'Cache'.

find, having downloaded the GPS co-ordinates and clues to the cache site from the geocaching.com community website. Once found, the geocacher signs a logbook and replaces the cache for future seekers to find, and logs their visit online. The aim of Chrysalis' *Geoartcache* project was to create new audiences for art, add to the geocaching experience, and encourage more visitors to the national parks, to explore locations away from the saturated tourism honey-pot areas.



Figure 11: Visitor Finding the Conistone Hears Hunter Gatherer Cache. Photograph, 31 July 2011.

Hunter Gatherer invites visitors to search for caches at five sites in the Wharfedale area of the Yorkshire Dales. My narrative framing is that a magical creature of the Dales moves between these sites. Audio buttons in the caches provide an innovative addition to the geocaching experience. The buttons deliver a pre-recorded message from the

creature, inviting the visitor to pay attention to aspects of their environment, and notate their sensory responses with a Colour Grid. As visitors send their responses via social media, text, website or cache logbook, the creature comes into being in a call-and-response that unlocks digital media ‘treasure’ on the project website. Geocacher Pipsafari entered into a call and response not only with the magical creature but also with his ‘maiden’ Stormydown, whose creative expressions will feature later in the thesis.

‘A hunter gatherer I am described... a large bolder so mystifying in its location as to whom placed it there and decorated it with lycon and moss...I seeked a precious cache for my maiden’s delight. On opening its treasure the cache sang to us a mystical poem, and a beautiful moment for us both to cherish....’

*Log comment posted by Pipsafari on geocaching.com
Ingleton Birthplace Cache, 3 July 2011. Appendix 3.821*

1.4251 Rationale of Hunter Gatherer

As a direct result of sharing my research with the East Midlands postgraduate network New Research Trajectories³², I received a personal invitation to propose a project for the *Geoartcache* commission. My response was to create an opening that would explore my research question in a new context, with an unknown audience who would engage at any point over an extended period of six months. I used the opportunity to develop my

³² New Research Trajectories (NRT) was funded through the AHRC research programme Beyond Text. NRT created a PhD student network for practice based researchers in the arts, based in the East Midlands. The network coordinated a number of meetings including a field trip in Loughborough and a programmed day of art interventions in Nottingham as part of Sideshow, the unofficial fringe festival running parallel to The Great British Art Show. In addition to attending meetings, I facilitated a Colour Grid activity during the field trip, and led an intervention for Sideshow. For further information and documentation, see Portfolio 2.307.

Colour Grid method and publish it as an iPhone app, Figure 12. *Hunter Gatherer* addressed all of my initial research questions and played a significant role in the creative and reflective development of my thesis. I used insights and methods from Clean and Symbolic Modelling throughout the project.

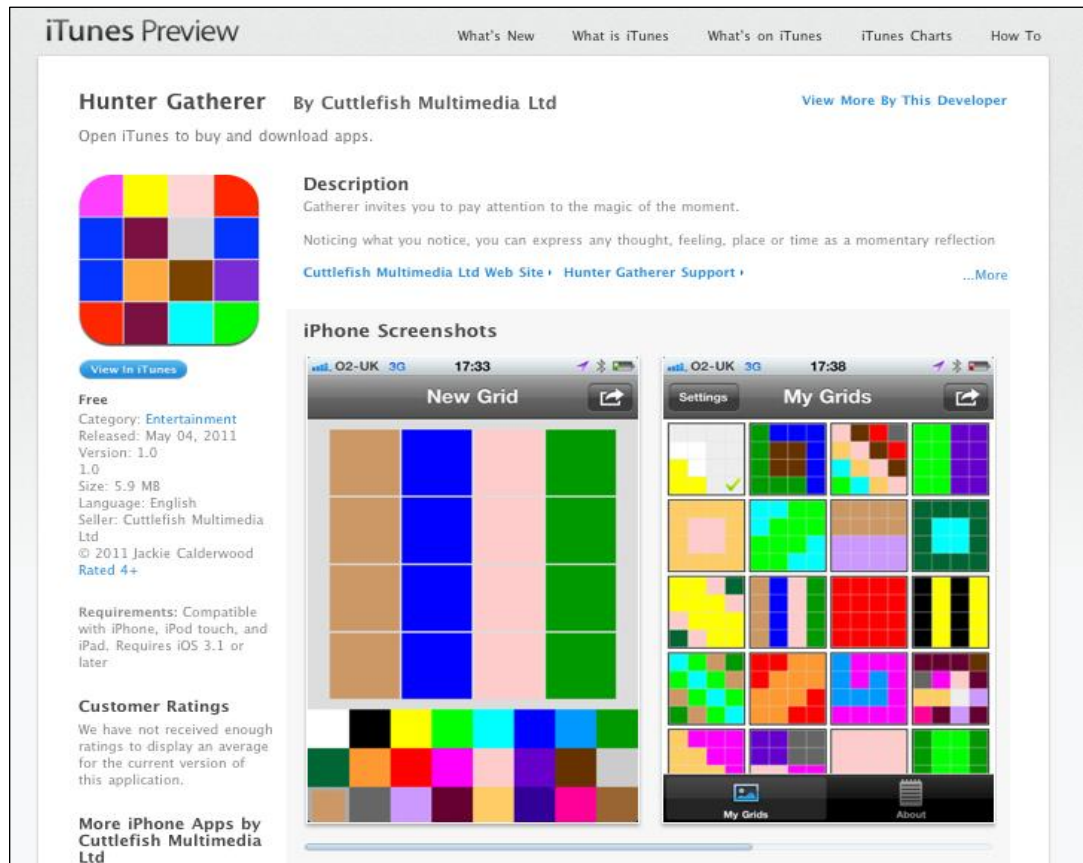


Figure 12: *Hunter Gatherer App 1.0 for iOS 3.1, Available on Apple iTunes App Store. Screengrab, 4th May 2011.*

1.426 Introduction to Living Voices

Living Voices is a prototype project for a portable interactive audio woodland walk. Pervasive media provides a poetic experience inviting the audience to listen to recordings of people living with the diagnosis of dementia who share their wisdom, experience and thoughts whilst reflecting on the metaphor of a tree. What kind of tree

would each person speaking be? Oak, Cherry, Apple and Sequoia are some of those that hold meaning for the people who speak. Individual trees act as placeholders for the voices of people who may otherwise feel that 'it's not very often we're asked if we have something to say'³³. As the walker approaches a tree they hear the voice of an individual sharing anecdotes or words of wisdom, rich metaphorical insights and perhaps something of their experience living with the disease.

This voluntary collaboration builds on my work as a documentary film-maker of service provision and art pilot-projects with the Alzheimer's Society in the Salisbury area. *Living Voices* creates a model of engagement with people living with dementia whereby their stories and insights can be shared - not just their reflections on the services they receive.

To date, *Living Voices* features the voices of nine people from South Wiltshire, whom I recorded in March 2011. The project embraces a therapeutic approach - in its use of Clean Language and the underlying holistic ethos of my practice - but is not therapy. Our 2012 Community Showcase at Salisbury Playhouse featured an outdoor prototype tree trail, an indoor interactive installation and launched *Living Voices* online. Feedback was collected via interview, video and observation, informal conversation, interviews and an online survey. I installed a further iteration of *Living Voices* indoors at CAS/CADE Conference Bristol 2012³⁴ re-configuring feedback from the Salisbury Showcase as part

³³ This remark by a gentleman who has dementia, along with the comment from a member of staff at the Alzheimer's Society that this was very common for people who had received diagnosis to feel redundant and unheard, was my motivation for the project *Living Voices*.

³⁴ See Portfolio 4.46 and 4.47 for installation layout and introductory text. See Appendix 5.272 for photographs of the installation at CAS/CADE (Computer Arts Society/Computers in Art and Design Education) Conference, Watershed Media Centre, Bristol.

of this installation. I presented a paper at Well-being 2011³⁵ and spoke about *Living Voices* at i-Docs 2012³⁶.



Figure 13: Living Voices Showcase, Salisbury Playhouse, Using the empedia Tree Trail with smartphone and QR codes. From L: Trail information sticker; scanning QR; listening to 'Sequoia'. Photographs, 26 May 2012.

1.4261 Rationale of Living Voices

Living Voices is designed to test my hypothesis that audio encountered via movement, related to features of the visible landscape, is experienced as a deeply moving phenomenological/embodied experience 'as if walking in another's moccasins'³⁷ (rather than 'standing on the shoulders' or 'following in the footsteps').

³⁵ See Appendix 5.4110 for abstract and conference details and Appendix 5.116 for a copy of my paper Pervasive Media Arts: Participation, Practice and Well-being.

³⁶ See Appendix 5.4115 for abstract, conference details and my report.

³⁷ Traditional North American saying, often attributed as a Sioux or Cherokee prayer, used to indicate the value of the non-judgmental ability to learn through high-quality listening and empathic resonance with another's life experience. Sometimes phrased as 'do not judge another until you have walked a mile in their moccasins', the saying can be found within contemporary health and wellbeing discourse (Robbins et. al., 2011; Holm, 2010).

I use *Living Voices*, a voluntary project conceived and initiated by myself, as an opportunity to interrogate the potential of Clean Language as an information-gathering technique in interviews with contributors, also to trial Clean as a methodology to provide integrity to the artistic decisions involved in mapping content to location. Via the metaphor of a tree, the information elicited within the Clean interview provides a framework for the type of tree which that person's narrative may be mapped onto in the physical landscape, affording greater agency to the interviewee within the context, and respectful representation of their contribution.

The project also introduces pervasive media for the first time to a community of adults with dementia, their families, carers and staff from the Alzheimer's Society, in the rural area of the Wiltshire/Somerset/Dorset borders. This project tests the potential to introduce pervasive media into a charitable social care-commissioning context. The prototype demonstrates the kind of impact that pervasive media creates for visitors encountering these situated and poetic audio narratives.

'Wonderful immediacy, humour, emotional memory'

'A very original and inspiring way to learn about the emotional lives

of people with dementia'

'Listen to it to understand dementia as it is lived'

*Survey respondents, after the Living Voices Community Showcase
Portfolio 4.54*

1.427 Introduction to Clean Research Interviews

I conducted a series of nine research interviews with researchers and practitioners from art, education and therapeutic professions. My aim for the interviews was twofold. Firstly, to trial Clean Language as a research interview methodology. Secondly, to

explore what synergies or overlaps, if any, there may be between my own emergent process of working with pervasive media and community engagement, and the working practices of my interviewees. The list of interviewees developed intuitively and synchronistically from people already known to me and whom I met around that time. The interviews were recorded with audio which I transcribed following protocols common to Clean Language client/facilitator transcripts. The interviews are included in full in Appendix 4.

1.4271 Rationale of Interviews

At the start of my research I had envisaged interviewing other practitioners working with pervasive media and had anticipated those interviews would inform my subsequent practice. I soon realised that I did not need that kind of further creative stimulus. My prolific attendance of symposiums, workshops, conferences and arts events presented ample opportunity to speak with, learn from and be inspired by the work of others (Appendix 5).

As the projects of my research drew towards completion, my attention turned towards potential areas of future collaboration as well as the relationship between practice and written dissemination. These interviews provided an opportunity to explore connections with other fields of practice. During my preparation for these interviews, in order to draw out and clarify the process I would use and focus of my questions, I was myself facilitated with Clean Language. Modelling in metaphor helped to clarify the themes of my own research - visible and less visible – that I might draw on to question other practitioners. These themes have become important considerations in this thesis; I structure my discussion via these four themes of Space, Presence, Community and Iteration. In the interviews, I invite respondents to develop a metaphor for their own research practice and to reflect on any relevance of these themes within their own approach.

Findings from the interviews inform or are introduced throughout this thesis where appropriate.

1.5 Contribution of New Knowledge

My research contributes *a framework of creative practice for eudaimonic engagement of people with place, media and emergent technologies.*

The framework has been developed using pervasive media and community engagement with rural landscape. Eudaimonia is a complex term relating to the individual's creative wellbeing or human flourishing in a given context; it is respectful of the individual's position and their individuation within the community.

Each of the projects presented in this thesis provide a realised model of practice, tailored to specific aspects of the research question, which demonstrate this framework in use. The four main projects take pervasive media into the areas of education, health and tourism. My Colour Grid methodology and *Hunter Gatherer app* have demonstrated their potential for use in fields that include art, research, special education and personal development. My series of *Experimental Walks* provide a variety of models of practice applied in contexts that range from creative technologies, performance practice and art installation to mindfulness and the psychotherapeutic. I see my conceptual model of Anthroposensory Sculpture as the beginnings of a transdisciplinary tool for making projects that apply the framework through collaboration in new fields.

In this research, I have tested and created innovative applications of Clean. I contribute new knowledge of how Clean can be used as a suitable methodology for pervasive media making and how Clean methods can be applied to art-making to support the artist, participants and reception of the work. I explore the usefulness of both suggestive and

autogenic metaphor in research practice and develop techniques that contribute in return to the professional field of Clean.

1.51 Beneficiaries of This Research

1.511 Professional

The research will be of value to other artists, pervasive media designers, scholars and researchers from other disciplines seeking to engage people with place, technology and media. As digital media is used in a growing number of research areas, my research will be of interest to those researchers seeking to engage with participants through the use of digital media and arts methodologies in their research – as is already demonstrated by my commission to produce case study resources on pervasive media and ethics for the Young Digital website developed by Glasgow and Edinburgh Universities.

In addition, the research has transdisciplinary interest, having been well received from my conference presentations for media arts communities (International Symposium of Electronic Arts (ISEA), Rewire, Postdigital Encounters, New Research Trajectories), film and new media (Avanca | Cinema International Conference – Art, Technology, Communication), transdisciplinary gatherings (Wellbeing, Experimental Society, Land Place Space Research Group) and other fields within the social sciences (IVSA, Clean Conference). Furthermore, use and interrogation of Clean methods, methodologies and principles - as artistic strategy - pioneers new research, adding knowledge to the fields of art-making, research by practice, and Clean (itself used not only in its home discipline of psychology but also in coaching, marketing, education, and beyond).

1.512 Personal

This doctoral research has already furthered my own practice and positioning as is clearly demonstrated in the progression of projects completed and my presentations and publications cited in Appendix 5. It will support my future practice, potential directions for which I outline in Chapter 5: Conclusion and will be invaluable for navigating and charting future territories as they appear.

1.513 Participatory

It is my strong personal and ethical belief that wherever possible research should be of benefit to those volunteers, participants or subjects who agree to take part in it. The feedback from participants in my projects shows clearly that, at least for some, this is the case. That benefit may be momentary and direct, for example a moment of enjoyment discovering a new kind of geocache, or may extend subtly in a less direct manner, for example the deepening understanding and growing admiration of a listener at *Living Voices* for one of the participants whose voice she was listening to, and whom she would be likely to meet at Alzheimer's Society events in the future. However, the purpose of the research has not been a social science evaluation of the impact on the participants themselves, but rather to develop a model of practice that addresses the potential of pervasive media for what I now call a eudaimonic experience, that is holistic and multimodal and created in relation to the ambulant landscape, for and with the user.

1.6 Overview of Chapters

This chapter has introduced the aims and objectives of my research, in support of my creative practice evidenced as Artworks 1-4 in the accompanying online Portfolio. It has 'prised an opening' (Ingold, 2007, p.170) to the kind of user experience to which the research question attends, and which will be examined in more detail in the following chapters of this phenomenological text. I have introduced some of the concepts central to my enquiry and have guided the reader through the rationale of my practice, providing an overview of the projects delivered, the contribution this research makes and to whom it is of benefit.

Explication of my methodology and contextual review are, as in my practice, interwoven throughout my enquiry, along with iterations of participant feedback and results.

Chapter 2 expands upon the key terms of pervasive media in my enquiry, providing a solid ground for the research and clarification of the motivations and values inherent in my practice.

Chapter 3 immerses the reader in the form of practice, exploring the thematic spheres of Space, Presence, Community and Iteration. In congruence with the iterative nature of my enquiry, taking a *dérive* (Debord, 1994, 1997) with *Experimental Walks*. Drawing levels of findings into symmathesy, we explore the relationship of the Magical Creature, still with us since its emergence from *Hunter Gatherer*, with my developing model of *Anthroposensory Sculpture*.

Chapter 4 draws my discussion to close with personal reflection, a review of the progress made and a reiteration of the contribution to knowledge made by this research.

Chapter 5 provides a succinct critical review of the new knowledge presented by this PhD and a short section on the future direction of this research.

Chapter 2: Location

*Peer behind the curtain of time
Part the thin veil of illusion
Travel to the kingdom
Beyond good and evil;
The journey of no distance.*

*Tempting, colourful, dramatic
The carnival of earthly play;
Drab by comparison
A discussion of the Way*



*Unseen, unheard, unlimited.
A pageless book:
The story of us all*

Treviño, 1993. p.35

Figure 14: Experimental Walk, Alfred's Tower, near Penselwood. Photographic Noticing, 10 October 2010.



*Figure 15: Experimental Walks.
Improvised mscape Interface on iPAQ for Marking
Location of Places Noticed, October 2010.
Photographic Composite, August 2017.*

2.1 Invitation

This chapter invites the reader to immerse her or himself momentarily at a rich location in the heart of my practice. Doing so will hopefully convey first-hand the nature of this research landscape, the bedrock that supports it, and the flowing curiosity of my lines of enquiry. Breathing in the ethos and values implicit in this place provides a feel for the connections running through this research practice, with roots in my earlier work. Navigating this terrain will help to convey the tacit understanding developed through practice, ‘a form of functioning by which an insight or learning has been integrated into a person’s everyday thoughts, feelings and actions’ (Todres, 2007, p.145). Tacit understanding will provide good footing for Chapter 3 when we revisit the four major projects of this research.

2.2 The Meeting Point

The four landscapes of my research projects reflect features of four other landscapes increasingly significant to me during this period of research. With similarities to the North Somerset site of *Soundlines* at Sand Point, probably my most special place in all the earth-sky world is Whitesheet Hill. Part of the Stourhead Estate on the Somerset Wiltshire borders, Whitesheet is the Western tip of the rolling chalk downs of Salisbury Plain – home also to world heritage sites Stonehenge and its lesser known though arguably more significant sister site Avebury. Atop Whitesheet, in 1996-7, I created a series of black and white photographs of my shadow, cast by a low midwinter sun, reaching out across the textured grass of Neolithic enclosure ditches. The continuity of this shadow of my female form transcended the invisible depths hidden between peaks of the ditches.

Cuban/American artist *Ana Mendieta* describes her ephemeral *Siluetas* work (1974-78) in which she is as if ‘covered by history’ as ‘Earth Body’ practice in contrast to Earth Art

which she maintained was prone to dominate the landscape (Blocker, 1999). My own silhouette, cast by the negative space of light onto the surface of the earth, passed unhindered across these ancient ripples of the land as if an ancient presence emerging from, rather than covered by, the history of the place. Returning to the studio of my undergraduate Fine Art training, I 'painted' from projections of these shadow figures, by hand, with soil dug from my garden (then a mile beneath Whitesheet) onto freestanding white exhibition boards, in a responsive gesture referencing also the outdoor and indoor work of 'local' (Bristol-based) artist Richard Long³⁸.

On reflection, this conjunction of soft-edged earth and erect white square, along with another work about Whitesheet – an 8' high welded sheet steel spiral coated inside with earth – meets at a point referencing the work of Mendieta and Carl Andre – both artists whose work I loved at first sight, long before learning of their marriage (albeit tragic) to one another. Andre's minimalist sculpture³⁹ draws attention to base materials, industrial technologies and 'one thing after another... like days simply following each other without anything having given them a form or a direction, without their being inhabited, or lived, or meant' (Krauss, pp. 245-9) with its straight-edged grids providing no unknown space. In contrast, Mendieta's strategic interaction with the earth, represented in the gallery via time-based media, carries with it the sense of another time and place, oozing with the space of paradox 'marked by age yet ... an ageless femaleness, both bound to and free from time, particular and universal' (Blocker, 1999).

³⁸ For example, *A Line Made By Walking* (1967) Available at: <http://www.richardlong.org/Sculptures/2011sculptures/linewalking.html> [Accessed 8/5/18] and *From One To Another* (1996) Available at: <http://www.richardlong.org/Exhibitions/2011exhibitupgrades/fromoneto.html> [Accessed 9/5/18].

³⁹ For example, *144 Magnesium Square* (1969) Available at: <http://www.tate.org.uk/art/artworks/andre-144-magnesium-square-t01767> [Accessed 8/5/18].

This meeting of the mechanised, mesmeric beauty of masculine materiality (in the qualitative rather than gender-specific sense of masculine), with the paradoxical, ephemeral yet ancient provocative feminine captured only by media traces of another time and place, is the meeting point at the heart of my artistic practice. It plays out to varying degrees in the projects of my doctoral research, resurfacing at Whitesheet where my third *Experimental Walk* leads to a new way of working that embraces not just duality but multiplicity and leads directly to the development of my Colour Grid methodology and *Hunter Gatherer app*.

Slipping back again in time to 2008, a decade after my shadow portraits, I located my second GPS-enabled mediascape *Something More* at Whitesheet Hill. On the ditches, Bronze Age round barrows and sssi⁴⁰ wild flower downland, I invited walkers to wayfare in this open vista. In response to their wayfaring, the mediascape (running on GPS-enabled personal digital assistant (PDA) handheld computers) collated artistic imagery I had made in response to the location (photographic, video, and layered kiln-fused glassworks photographed in situ). In response to my critique of a commercially produced GPS audio-visual tour produced by Node⁴¹ for visitors' use in the enclosed valley of Stourhead Gardens (concealed beneath woods lower down the estate), *Something More* invited my walkers to choose where and when to pause, adjust their PDA screen for optimal viewing in the bright outdoor conditions that readily obscured visibility, and to replay a unique experimental film collated from media clips I had mapped to the landscape, that they had 'collected' programmatically on their device during their walk.

⁴⁰ A Site of Special Scientific Interest (sssi) is a formal conservation designation for an area to protect wildlife or geology. Sand Point, the hilltop location of the *Soundlines* project, is also designated sssi.

⁴¹ *The Stourhead Explorer* (2008) was a GPS-triggered, audio-visual tour running on the custom-built PDA The Node Explorer, produced by Node, Bristol with support from Edward Hoare, The Golden Bottle Trust and The National Trust. It was no longer in use when I enquired at Stourhead in 2011. Introductory video (2007) available at: <https://www.youtube.com/watch?v=jCJyi0SnByI> [Accessed 8/5/18].

The title of the piece references Duncan Speakman's early work commissioned by HP Labs as an exemplar for the then new mscape platform. *Always Something Somewhere Else* (2007)⁴² is a beautifully crafted, fully functional work with an aesthetic appeal for its young, tech-savvy, urban audience - in contrast to Node's *Stourhead Explorer* which had many difficulties to overcome before public usage. I borrowed from Speakman's clarity of interface design for clear, readily controllable user operation. However my own experience of the piece, at a programmed event, prompted me to question how greater freedom might be awarded the walker to choose their own landmarks in the landscape, uncover their own narrative in relation to place and draw upon the kind of deep connection with landscape that Speakman invited in an urban context, but to do so in a rural context and with people who already had a deep appreciation of the natural features around them, and were less familiar with these new technologies.

I observed, with *Something More* that my walkers interacted with the landscape in totally unique ways that included stillness and contemplation just as much as movement and investigation. The media they collated was, whilst made by me, 'edited' by their choice of soundtrack, movement and decision where and when to stop and watch their film. Watching the film also evoked highly individualised behaviour with one walker sitting atop a Round barrow under an umbrella to shield her PDA screen from the bright sunshine, another kneeling bent over face down, coat pulled over her head, in a private cinematic cocoon on the surface of the earth. Another attributed his experimental walking movements of tight circles and ridgetop lines to the media in his film, highlighting the beneficial 'trickery' of pervasive media that can make the user feel as if their interaction has more impact than, programmatically, it does. Some behaviours were reminiscent of the playful exploration that pervasive gaming, with or without mobile computing, elicits from participants in a busy public space, typically in an urban

⁴² See <http://duncanspeakman.net/always-something-somewhere-else/> [Accessed 8/5/2018].

environment such as the Come Out and Play festivals⁴³ and events by Hide and Seek⁴⁴. Other behaviours seemed closer to a mindfulness meditational walk, demonstrating the potential for a pervasive media artefact to be open to very different behaviours, responses and interpretation by individual users. Two of those users trialling *Something More* went on to form, with me, *Strata Collective*, and to deliver together our inaugural project, *Soundlines* at Sand Point.

When I moved to Leicester to begin my doctoral research, my search for a landscape and trees that I could root myself through motivated my development of a walking practice. Travelling from Somerset to Leicester brought noticeable changes in atmospheric pressure and air consistency with bodily affect. Two landscapes helped me to 'land'. Bradgate Park is a public park covering 850 acres in Charnwood Forest. Steep rocky crags give a vantage point from which to overlook the city in miniature beyond the park; scales shift. A popular leisure destination, the park combines easy perambulation along the riverside with rough common land where majestic deer graze, and hidden areas encompassed by old stone walls. The landscape is mirrored in that of the Yorkshire Dales where I sighted the *Hunter Gatherer* geocaches and invited leisure visitors to search the stone walls and riverside for bridges by which to catch a glimpse of the creature inhabiting that place of the creative imagination: the magical creature of the Yorkshire Dales. Back home at Bradgate Park I made my first *Experimental Walk*, notating my noticing and commenting:

'This IS the art. I can feel its becoming as it happens. I'm not thinking of it or about it, I am one with it and it is one with me. In the art (the walk, log, comment) I am quickly able to be seeing, thinking, being, on many

⁴³ I attended the *Come Out and Play Festival* at *PICNIC '07 Festival*, Amsterdam (2007). See <http://comeoutandplay.org/> [Accessed 8/5/2018].

⁴⁴ Hide and Seek produced innovative games, events, festivals and sandboxes from 2007-13. For example, *The Sandpit* (2008-10) was a creative monthly pervasive gaming night in London (and on tour around the UK) to test out new ideas and game designs. I took my project e-merge_a filmmaking mediascape to Sandpit at the ICA (April 2009). See <http://hideandseek.net/> [Accessed 8/5/2018].

levels. There is no tension between 'manager' and 'labourer, worker'⁴⁵ – or even author and audience – all states are compatible, they do not compete or cause duality. I think about what the GPS trace will look like. The story - visual, words, and other, that the posts will tell. The things they prompt in my mind. The way they'll be received. Them as one of a series of complementary yet contrasted walks. A growing collection of memories, mapped in the moment of making. I wonder to the effectiveness of photography, of audio, of narrating the process behind the posts: the choice, the strands running through my head.

Notating the notes ;)

Time to move on...'

Sketchbook notes written during my solo inaugural Experimental Walk, Bradgate Park, Leicestershire 10th April 2010.⁴⁶

The second Leicester landscape to take on a deep significance for me was closer to home, 5 minutes from my house. The Fosse Recreation Ground became my closest place for connection with trees, in both proximity and depth of feeling. Walking my two dogs, twice daily, the park became the location of my *Two Trees* Colour Grid contemplation. Similarly to the quote above, even within this urban setting and extended period of visitation, I became also, more slowly, 'able to be seeing, thinking, being, on many levels' via the placeholders of two familial trees and the iteration of Colour Grids made with my *Hunter Gatherer* app.

The trees became placeholders for the passing musings of my psyche. At times, I was able to notice them for what they were: their bark, soft leaves, deep roots penetrating further into the ground than I could see, touch or even imagine. At times, they held a

⁴⁵ In Andy Hunt's Routledge Study Guide entitled 'Your research project and how to manage it' he describes the necessity of recognising and separating the 'manager' from the 'worker'. Excellent structured advice, but on the first of my experimental walks, I quickly went beyond the 'rules' my 'manager' had proposed and experienced the sense of aliveness that has buoyed me on my journey with the arts to date.

⁴⁶ See Portfolio 2.301.

mystery, became magical creatures all of my own. And at times they invited others into the picture, as I recall an elderly man who frequently sat on the bench next to the tree that, to me, represented the masculine of the two. The man, and the tree, held a wisdom I admired. On reflection, these two, man and tree, provide the link to the third project of my research, then already underway. *Living Voices* is based in a metaphoric landscape in which trees, of the participant's choosing, become a placeholder for their voice and the narratives they share. With the metaphor landscape as its base, this project can move fluidly from physical place to place - just as the magical creature of *Hunter Gatherer* moves metaphorically from site to site within the project duration. Several years after first using my app in Fosse Recreation Ground, the trees move into the city centre – in the form of two different multimedia installations within group exhibitions. Returning home to the West Country, *Two Trees* finally merged together, installed on the altar stage of Salisbury Arts Centre for the exhibition *Virtual Worlds*.

The fourth landscape lies at the heart of three counties. All three projects - *Soundlines*, *Hunter Gatherer*, *Living Voices* - are reflected in the place I walk now, Penselwood Forest, part of the once 'Great Wood' Selwood forest which covered large areas of Somerset, Wiltshire and Dorset. The heart of ancient Wessex, marked by Egbert's Stone at nearby Bourton, Alfred the Great rallied armies here in 878 A.D. and defeated the Danes. Penselwood forest adjoins forestry of the Stourhead estate (including Whitesheet Hill to the East). The ridge I walk frequently, faces West past Glastonbury Tor over the flat artificially drained straight-line canals of the Somerset levels towards Sand Point, the Bristol Channel and the Atlantic Ocean beyond.

Walking canal-side has a particular kind of linearity with which layers of history can be methodically placed. In 2007, I built my first mediascape to recreate an informational community walk along Bristol city centre's Avon New Cut, a man-made waterway that facilitates the tidal floating harbour. Here buildings and trees along the south side of the Cut created a 'GPS shadow' meaning iPAQs were unable to triangulate with a minimum 3 satellites to 'get their fix'. The route followed by walkers - with a local historian, geologist or botanist as a guide - had to be 'flattened' to only one side of the waterway

for GPS to act as the guide. The fixation of technology reduced the scope and dimension of the walk, even as it theoretically became accessible 24/7. Part of the brief for this module of my MA was to explore ways to represent the work online – an exploration that I have continued through my doctoral research in the form of blogs, websites, social media and the web galleries of *Soundlines* and *Hunter Gatherer*.

In 2014, a colleague and I downloaded audio from the *Carrlands* project website (2007)⁴⁷ prior to our visit to Northern Lincolnshire to walk the re-routed (artificially straightened) River Ancholme. Guided by mp3 recordings of Mike Pearson's multiple layers of historical, geological and environmental sound compositions, which share the 'Deep Mapping' (Pearson & Shanks, 2001, p.64) of place in a theatrical soundscape, we were able to listen on our own mp3 players with headphones, to walk at any time and with companions or alone. This atmospheric, well-researched piece provided us ample information about the site, brought to life through the dramatisation and soundscape that we heard. However, our movement was confined to the banks and bridges of straight line walking over the surface of the landscape without a real need to explore. For me at least, my sense of awe of the landscape was closely rivalled by the awe (or wondering – as opposed to wandering - towards) induced by the production and the hand and footprints left by the artist himself. Pearson attributes Deep Mapping as a reflection of the eighteenth century antiquarian exploration of place comprising history, natural history, folklore, myth, endeavouring to leave nothing out (Pearson & Shanks, 2001, p.64-5).

When I consider *Carrlands* through the lens of Mendieta and her work, I see that Pearson too engages with time and history, perhaps sociologically rather than physically covered by them. Certainly, I felt the 'private act of meditation and dedication' of the artist to the histories of this land, and was able, through time-based recordings of the work, to re-experience this myself (Iles, 2004).

⁴⁷ See <http://www.carrlands.org.uk/> [Accessed 9/5/18].

In complete contrast, an evening's geocaching along the Anchorage had us exploring nooks and crannies under bridges looking for a cache. One cache provided information about the recent placement of a transmitting mast. Another welcomed us into a stranger's garden, stealthily, lest we trigger the security light, to claim our cache, log our find and replace it without attracting attention from any 'muggle' (non-geocaching human). In that short time, I felt connected directly to the local community not just of the past but also of the now, I gained information about man-made and natural features of the place, my body moved in curious and unpredictable response to the intricacies, at a human scale, of the locale, and I developed a tacit understanding of the place.

In this doctoral research, I explore the tensions between these two ways of exploring landscape: the straight line, excavating the past with deep accord, and the wiggly line, joyfully present and unburdened in the now.

Returning now to Penselwood and walking this ridge, the trees that edge my path hold a listening presence - if only because I have walked here so frequently with my thoughts filling their air. But perhaps it is something more - perhaps it is what biologist Rupert Sheldrake terms morphic resonance, the memory that is held by 'space' about living things, and by which information is passed from one being to another through non-physical means. Perhaps my thoughts are breathed in by the trees just as I breathe in the oxygen they emit. And perhaps my thoughts are then transmitted through the forest via the 'underground conversations' and mycorrhiza (root-fungi) of what Sheldrake's plant scientist son Merlin calls the Wood Wide Web (Macfarlane, 2016). Perhaps the accumulation of my walks forms a symmathesy available to me when I visit the place: a cross-section of time with which moments of learning reinforce one another enabling new patterns of information to emerge.

Perhaps it is the psycho-activity of the landscape (Tompkins & Lawley, 2000) which is mine. The trees, vistas, textures of the ground beneath my feet, even the actions of foresters in my absence, take on reflections of meaning as psychoactive symbols in my metaphor landscape (Grove & Panzer, 1991). As I explore new spaces and walk between

them, new connections are made and I find resonance in the outer landscape that informs my understanding of the inner topography of my being and the ways I behave. It seems my body knows the way to move here in this place and it can guide me home to whatever home it is I may be seeking on this day. Finding balance between outer and inner, self and other, man-made and natural ways of knowing. It seems my sensing, my holistic awareness of this landscape as I walk, is augmented by the layers of media I have made, listened to and re-listened to, drawn and redrawn, with my thoughts and presence, infusing the air as I have questioned over and over: What are the attributes of technology in this place? Can it facilitate my journey or will it get unhelpfully in my way?

The two platforms of technology that I have used consistently in my walking are the multimodalities of pervasive media and, since 2010 (after completion of *Soundlines*), the holistic dimensions of Clean.

2.3 Technologies

2.31 Stochastic Tinkering: An Antifragile Approach

Stochastic tinkering uses trial and error and is driven by optionality rather than determined by pre-narrated or teleological knowledge. It is antifragile, as it not only survives, but also thrives, on the unanticipated; arguably essential as we live in a world we don't fully understand (Taleb, 2012). In Clean, a facilitator's antifragility is constantly challenged as the client reveals more of their metaphor landscape and the facilitator must inevitably update their own model of what they thought the client's landscape may possibly have been like before. Grove was a prolific stochastic tinker, constantly innovating techniques, testing and developing them with his students through practice groups and retreats in iconic landscape, in addition to his clinical practice. Stochastic tinkering, like Clean, provides fertile ground for emergence of new knowledge.

My approach to technology is as material craft (Gere, 2010), of curiosity to explore what happens under various conditions. Working with glass in my research project *Reframe* (2007), funded by Arts Council England, the layering together of unusual material combinations in a closed space, for a period of time, ‘cooks’ (fuses glass in a kiln) with excitement to an unpredictable result, sometimes opaque, sometimes translucent. In *Reframe* I combined these material artefacts with digital media and the interactive accessibility of the internet, to see what new unknowns might emerge.

Intrinsic to the Mobile Bristol and mscape software (both developed by HP Labs’ Pervasive Computing Research Group, Bristol) that I used in my antecedent mediascapes and in *Soundlines* is HP Labs’ highly competent antifragile approach to research and development. The platform was created in the ‘noughties’ (2000-2009) to see what kind of creations artists, educators, and other non-specialist-technologists would make with mobile devices using sensors to trigger and deliver media experiences. Mscape was built both for, and with feedback via, stochastic tinkering. I focus on robustness of artistic practice rather than on acute technical knowledge so that my values and ideas are antifragile to changing technologies, even as specific works depend on particular hard and soft-ware platforms.

Over the duration of my writing up the platforms used in my research (mscape, empedia and the iOS for which my gatherer app was built) have already become outdated. Developments in do-it-yourself hardware include ready-to-use kits for Arduino (2005) and the raspberry pi (2012) along with mainstream uptake of devices such as Nintendo’s Wii (2006), Apple’s iPad (2010), smartphones, satnav, Fitbits and other activity tracking wearables, and the Oculus Rift virtual reality headset (2016). A proliferation of new apps is available to the smartphone and tablet user. Many of these offer location aware features, and some kind of logging or community sharing. *Pokémon Go* (2016)⁴⁸ brought gaming into public space at a new scale of engagement with

⁴⁸ See <https://www.pokemongo.com/en-uk/> [Accessed 9/5/18].

augmented reality. In these interesting times in which we live⁴⁹, for my research it's important to be able to move with, and beyond, the tide of current technological milieu. The trajectory of my research practice negotiates rapid developments of connectivity, changes in public communication and emergent forms of media, in which the emergence of new behaviors and practices is more significant than the convergence of tools and platforms that enable them (Macnamara, 2010).

2.32 Pervasive Media

The term 'pervasive media' describes the conjunction of ubiquitous and mobile computing with digital media, and includes the use of digital sensors and mobile technologies such as Global Positioning System (GPS) tracking to trigger media events. 'Locative media'⁵⁰ is also used to describe media layered onto specific locations, often

⁴⁹ Chapter Cardiff's inaugural festival of creative technology, October 2005, entitled 'May you live in interesting times', programmed a variety of digital arts events and installations across the city and bay. Run by Chapter Arts and bloc (Creative Technology Wales), the festival placed emphasis on the physical spaces within which all digital arts are grounded or embedded. The festival introduced me to the work of Jen Southern & Jen Hamilton, and Blast Theory, amongst others.

⁵⁰ The term 'locative media' was allegedly first coined by Canadian researcher and web designer Karlis Kalnins during the Art + Communication festival in Riga, May 2003. In Latvian, the 'locative' noun case indicates location, roughly equivalent to the English prepositions 'in', 'on', 'at' and 'by'. The name Locative Media became the title of a subsequent international artists workshop organised by Latvian electronic art and media centre RIXC and GPster Canada, coordinated by Marc Tuters (GPster) and held at K@2, Karosta, Latvia in July 2003, which focused on the opportunities for "a collaborative cartography of space and mind, places and the connections between them" (Tuters et al. 2003) moving beyond the established forms of net-art that utilised the affordances of the WorldWideWeb to focus instead on the 'spatially localized' as a site for media experimentation (Russell et al. 2005, Tuters and Varnelis 2006, Zeffiro 2012). As Tuters and Varnelis (2006) observe, the concerns of locative media emerged in artistic practice in the half-decade prior to the 2003 workshop. Whether for cartographic purposes or to locate and replay media, much work uses the Global Positioning System, of United States military origins, and had, until May 2000, been

interchangeably as a term, with pervasive media. However pervasive media refers to a wider range of technologies and sensors, not only locative. Dovey & Fleuriot, in *The Pervasive Media Cookbook* (2014, p.5) observe that 'Pervasive media is a research field at the junction of media production, pervasive computing and design.' Pervasive media has frequently been summarised as 'the right media in the right place at the right time'⁵¹. In addition to the right media, place and time I would add 'for the right people'. I believe the media, place and time ought to be conducive to the concerns and interests of the people interacting with them, which may, for example, necessitate a rural context or an undetermined place and pace of engagement. Stenton (2011) provides a definition of pervasive media as 'digital media experiences woven into the fabric of everyday life, created as a consequence of their situational context at the moment of delivery'. In my practice, I extend this definition to include media (digital and non-digital) created in response to experience of a situational context and enabled by mobile and pervasive technologies. I think of pervasive media as media being *with* the 'user'. Theatre Sandbox, a pervasive media research and development programme oriented to theatre, states that 'the two defining features of Pervasive Media are that it: (i) uses technology to understand something about the situation and respond based on that information; and (ii) uses digital media to augment (bridge) the physical environment, and vice versa.'

subject to 'Selective Availability' - the intentional degradation of the signal - to prevent misuse of the system's data. Selective Availability was turned off in May 2000, resulting in a significantly more accurate signal for civilian users.

⁵¹ This description has often been used at the Pervasive Media Studio, Bristol and was referred to by Professor Jon Dovey in the press release (12 January 2010) and his opening speech for the launch of a Knowledge Transfer Partnership between the Studio and UWE's Digital Cultures Research Centre (13 April 2010) <http://info.uwe.ac.uk/news/UWENews/article.asp?item=1660> (Accessed 17/1/14). It was also used in a Studio blog post (29 February 2012) announcing the launch the DCRC's Pervasive Media Cookbook website <http://www.pmstudio.co.uk/news/2012/02/29/pervasive-media-cookbook-launch> (Accessed 17/1/14).

Pervasive media to date has attracted a brilliant, innovative mixture of technologists, researchers, game designers, entrepreneurs, artists, theatre practitioners, sound artists, writers and storytellers, geographers, historians and more. Thus, pervasive media is, both in its affordances and via the interests of the practitioners working with it, interdisciplinary, multifaceted and multimodal in nature.

My own engagement with pervasive media has three notable roots of influence:

1. Firstly, as demonstrated above, pervasive media offers me new ways to engage with landscape, building on my training in fine art sculpture (sound and image) and longstanding interest in the land and earth body practices of Richard Long, Ana Mendieta, Wolfgang Laib⁵², David Nash⁵³, Andy Goldsworthy⁵⁴ and others (Calderwood 1996, Calderwood 2000).
2. Secondly, I see pervasive media as a curious challenge for experimental film to be created, delivered or reconfigured via use of pervasive media – a challenge I respond to in various ways throughout my research. As I review, in my paper for the Avanca Cinema Conference 2012 (Appendix 5.117), there is very little work drawing together landscape, film and pervasive media.

My artistic influences as a filmmaker include the timeless presence captured in Bill Viola's installations⁵⁵, Godfrey Reggio's ground-breaking fusion of

⁵² For example, *Pollen From Hazelnut* (2013) Available at: <https://www.moma.org/calendar/exhibitions/1315> [Accessed 9/5/18].

⁵³ For example, the exhibition *Pyramids rise, Spheres turn and Cubes stand still* (2005) Annely Juda Fine Art, London. Available at: <http://www.annelyjudafineart.co.uk/exhibitions/pyramids-rise-spheres-turn-and-cubes-stand-still-david-nash> [Accessed 9/5/2018].

⁵⁴ For example, see examples from Goldsworthy's Digital Catalogue DVD (Volume One: 1976-860 at <https://www.goldsworthy.cc.gla.ac.uk/> [Accessed 9/5/2018].

⁵⁵ See <http://www.billviola.com/> [Accessed 9/5/2018].

cinematography and the minimalist music of Philip Glass in the Qaatsi trilogy⁵⁶, Susan Hiller's use of storytelling and elemental imagery⁵⁷ and Pipilotti Rist's explorations of multiplicity⁵⁸.

3. Thirdly, I value the stance that inherently 'every human being is an artist' and that facilitating this creativity contributes to 'a politically productive force, coursing through each person and shaping history' (Beuys, 2006, p.125). In my use of pervasive media, I seek opportunities to encourage users and participants to notice, feel, sense, notate and express him or herself as an artist, if only temporarily wearing metaphoric artist shoes as they walk and engage.

Mobile Bristol researchers Miskelly and Fleuriot observed that

'Location sensitive media leads us to 'scrawling' on our physical environment as a way of articulating and sharing itineraries and spatial stories that might otherwise be invisible within that public space.'

Miskelly & Fleuriot, 2006, pp.163-173

In addition to 'scrawling', I explore how pervasive media leads us to sketch, notate, paint, and speak, both individually and collectively, what might otherwise be invisible within that public, or even private personal, space.

My experiences of two decades of professional practice in community arts facilitation, in particular introducing digital time-based media to new groups of people for the first

⁵⁶ See <https://www.koyaanisqatsi.org/films/film.php> [Accessed 9/5/2018].

⁵⁷ For example, *Dream Mapping* (1973) and *Belshazzar's Feast* (1983-4). See http://www.susanhillier.org/otherworks/dream_mapping.html and http://www.susanhillier.org/installations/belshazzars_feast.html [Accessed 9/5/2018].

⁵⁸ For example, *Pipilotti Rist* (2001) available at <https://hauserwirth.com/artists/2801-pipilotti-rist?modal=media-player&mediaType=artwork&mediaId=15450> [Accessed 9/5/2018].

time, underpins my excitement about the potential of pervasive media to offer a multi-faceted holistic experience for the user when that user has been involved in the making of the work. In the early 'noughties' I was privileged to facilitate diverse groups of individuals using digital photography and video for their first time. To witness an adult, or child, go from fear of being in front of, and even touching a camera, to seeing himself and his captured images on a TV screen, communicating his own message to his chosen audience, was to see first-hand empowerment and self-confidence, with a light of creativity emerging from the shadows. Art has a special magic of transferability with the skills we learn. To awaken creativity in one area of life, is surely a resource that rolls out into other areas of life (Robinson, 2001, 2006). 'Digital technologies have a role in developing democratic forms of cultural participation through the potential for dialogue about that which is being made' (Hall, 2005, p.32). The contrast between that time-period when digital imagery was a specialist toolset (early 2000's), and today's (2017) proliferation of selfies, YouTube channels, instagrams and video messages is immense. At the start of my doctoral research, the idea of extending the benefits I had seen in community arts with digital time-based media, by adding dimensions of movement in relation to the earth, were, and still continue to be, immensely inspiring to me.

2.33 Landscape

Although Ingold, in the opening quote of Chapter 1, has already taken us beyond the horizon of landscape and into the unification of the earth-sky world, I continue to use the word 'landscape' in my research as 'a useful unifying concept, the ambiguity in its definition is attractive' (Jordan et al. 2005). It is a multifarious term that meanders through perception - internally, externally and relationally. First introduced around 1600 as 'a technical term of painters' (Oxford English Dictionary), landscape has become central to many different discourses across the arts and humanities - cultural landscape, linguistic landscape, media landscape, landscape and environment, for example - within which landscape frequently carries a sense of sequential time, human interaction, description and spatial perception.

Landscape in my work includes the topographical features to which media may be mapped or located, ready to be activated should the user choose to visit or explore that particular feature. Within and beyond such features there may be layers of seen and unseen, felt or learned histories and myths. The term landscape also evokes a human response to the environment, the earth - in how a landscape has been created or formed and also in the embodied response of a person being in a landscape at a moment in time. Harper and Rayner (2010, p.16) note that

'Landscape involves isolation of a certain spatial extent and a certain temporal length. That is, all notions of landscape are produced by human interpretation which, simply due to human physiology or due to political or cultural bias, is selective.'

Whilst there has been much scholarly attention to the notion of the *contested landscape*, 'a site of competing and often contrasting discourses'⁵⁹, I prefer to think of the *complimentary landscape*⁶⁰ in which the focus is less on disempowerment or disillusion of conflicting agendas in a landscape, rather more on creating a symbiotic layering or juxtaposition, through which awareness of what it is to be present in the landscape is kindled (a holistic experience of being in the landscape) and new possibilities, free from contestation, might be imagined. Wylie describes how Rose

⁵⁹ Contestations in and over environments / landscape have been high on research agendas across the arts, humanities and social sciences in recent years. This definition from A Dictionary of Geography (Mayhew 2009) is taken from Rofe, M.W. and Oakley, S. (2006) Constructing the Port: External Perceptions and Interventions in the Creation of Place in Port Adelaide, South Australia, *Geographical Research* 44/3, pp.272-284.

⁶⁰ Coined in response to the call for papers from Nottingham University's Landscape, Space, Place Research Group for *Contested Environments: a postgraduate workshop*, June 2012. I was involved with the research group intermittently over the previous two years, and facilitated an Experimental Walks workshop for the group in December 2011, the themes of which I considered to be out of alignment with 'contested environment' and so decided to challenge the term in my presentation *Contested or Complimentary? Art and the Layered Environment*, available at <http://jackiecalderwood.blogspot.co.uk/2012/06/contested-environments-postgraduate.html>.

counters the framing of the North American landscape as contested by conceptualising landscape as an inner movement 'in terms of an enfolding and creative movement of care' (Wylie 2007, p.212).

'Landscape and self ... may be understood as 'dreams of presence'... as nevertheless constituent parts of an incessant, nurturing or caring movement-process, in which the world is imagined as whole and coherent.'

Wylie 2007, p.212

Landscape can embrace inner dreams, imagination, as well as perception of the external environment. As Wylie⁶¹ observes (2007, p.68) 'landscape is intensely, essentially, visual.' My early work with pervasive media⁶² questioned how interactive mobile technology might be used to create and deliver film, in and of the landscape, yet without becoming an imposition on the visual experience of being in that landscape.

My ACE-funded commission, *e-merge_a filmmaking mediascape* (2009) migrated my ideas from *Something More* on Whitesheet Hill to St James' Park, Central London, for the innovation strand of Birds Eye View Film Festival at the Institute of Contemporary Arts (ICA). Here, as on Whitesheet, walkers' wayfaring, whilst listening to music commissioned by me as a soundtrack for the piece, gathered pre-existing media clips mapped onto the landscape using the mscape platform, which they could then play back as an experimental film at a time and place of their choosing within the park. However, information from the walk was also recorded on the device, and a system built for me

⁶¹ *Landscape* (Wylie, 2007) provides a comprehensive survey and synthesis of the term, the centrality of its meaning and uses within Cultural Geography over the past twenty-five years, also critiquing approaches to landscape in anthropology, art, politics and philosophy.

⁶² Three of my early works with mediascape specifically explore filmmaking by walking in an environment (hilltop, city square and urban park) using different modes of delayed playback: *Something More* (2008), *Ambience* (2009) and *e-merge_a filmmaking mediascape* (2009).

by MA colleague 'Blindfish' enabled me to recreate the exact film the walker had watched and to upload it to a custom-built web gallery alongside a map of the park with the GPS trace of the way fared. This walk-capturing gallery playback structure is the forerunner of the system that I commissioned Blindfish to make for the *Soundlines* gallery of walks. Feedback from walkers using *e-merge* showed that the knowledge that their walk would result in a film, combined with the experience of selecting a soundtrack, and wearing large headphones (before it became the current fashion to do so) led some participants to feel as though they were already experiencing the park in a cinematic way, before even watching their collated film. With *Soundlines*, the walker has no imagery on screen after the initial prompts to start the walk; the film that is created is a collation of hand-drawn animations made by the students which only exists on the website gallery of walks, and is unique to the walker's GPS trace as it enters a superimposed invisible grid overlaid on the Flash playback window of the walk playing out in real time. Whilst *e-merge* suspends the walker in a cinematic realm of altered time, *Soundlines* brings awareness to the feet triggering media as they walk, and to the temporal nature of walking – even when revisited subsequently online. Landscape offers the possibility to explore multiple layers of relationality encompassing internal and external, personal and collective, temporal and spatial, socio-political and spiritual, known and imaginary. As Wylie concludes, "landscape, in other words, is a perceiving-with, that *with which* we see, the creative tension of self and world" (2007, p. 217).

2.34 Clean: Another Meeting Point

The location of my meeting point with Clean⁶³ was in Leicester, at the end of the first year of my doctoral research and after a rich dense journey through fields adjacent to my own in search of a methodology 'out there' congruent with the approaches 'in here'

⁶³ See Glossary for my use of the word 'Clean' and Chapter 1.416 for brief introduction to Clean.

embodied in my practice. Through a set of synchronicities, I experienced Clean facilitation in a short demonstration as part of a workshop for the DMU Postgraduate Research Student Association (PRSA) led by my long-term friend and colleague William Pennington. My embodied experience of Clean, and the metaphoric experience elicited of being a small white cloud in a bright blue sky, was the first step in what would be an intensely rewarding voyage of self-discovery, training and research. In testimony to Clean's propensity to get directly to the heart of things and to withstand the fluctuations of time, my initial comments applying to the Clean Conference for a bursaried place, within weeks of that first encounter, still provides good clarity on my ambition with Clean:

'...And What Draws Me to Clean?

What I love about the experience of Clean is that I can draw my own picture that communicates everything I need to know, without the need to explain it or turn it into other people's words. As I am facilitated on my journey I feel ripples of movement, find things along the way that catch my imagination and enrich my understanding of me.

Creating my own pictures, I feel traces of my routes, my roots. I draw my own conclusions in my inner language: multidimensional metaphors. Clean and non-invasive is the way I aspire to work.

As a practicing artist, facilitator and PhD researcher, Clean partners my intention to open a space where others may become aware of their own positioning, a unique relationship within the landscape of their environment (literally - with satellite tracking, pervasive media, participatory user-generated content; metaphorically - as a creative and potentially transformative opportunity for the individual and the community via re-presented reflections).

Clean also touches my former work with archetype, narratology and therapeutic processes of alternative reality journeying: imagery that allows a story to unfold, realisations to occur, easily arriving in a forward-looking place of cohesion and synthesis.

I am excited to learn more!'

Submission to Clean Conference Bursary Competition, October 2010

As the metaphor landscape of symbols unfolds ‘it is a sign that the relationship between the perceiver (client) and the perceived (symbol) is being established, and that space is becoming psychoactive, when the client starts to perceive symbolically and to respond to their symbolic thoughts and feelings as though they are ‘real’ (Sullivan, 2013, p.9). This process, to me, has similar characteristics and challenges to that of designing pervasive media, where I am modulating pace and ‘tone’ of the content in an endeavour to keep the user in a state of flow, engaged with the work. In this, the location of content and relationality of that content is paramount to the work. The psychoactivity of perception that may occur in a Clean session has similarity to the ‘Magic Moments’ that may occur with pervasive media ‘when particular convergences or overlaps between the media environment and the physical environment (are) generated’ (Dovey & Fleuriot, 2010, p.107), and the inner and outer worlds blend seamlessly, as a heightened state is experienced. As with Clean, pervasive media is also ‘information-centred’ in that content is at the heart of the process. How best to trigger and facilitate delivery of content (the user accessing this information) and what kind of affect results for the user, are challenges that both approaches face.

2.35 Metaphor

‘Metaphor, that's how the whole fabric of mental interconnections holds together. Metaphor is right at the bottom of being alive’

Gregory Bateson, in Capra, 1989 p. 79

The word metaphor comes from the Greek ‘metaphora’ meaning to carry across and has the same root as ‘amphora’, a vase-like vessel with two handles, used for carrying wine, oils and other special commodities. Metaphor carries across meaning from one context to another, it acts as a container for meaning, a way to condense and convey rich multimodal information such as values, relationality, structure and attributes. In spoken and written language, metaphor is a consistent feature, with an average use of 6

metaphors a minute, and approximately one of every 25 words spoken being a metaphor unique to the speaker (Tosey et al., 2013).

Lakoff and Johnson, in their seminal work 'Metaphors We Live By' (2003), first published in 1980, state that 'the essence of metaphor is understanding and experiencing one thing in terms of another' (p.5). Tompkins and Lawley also use this well-crafted definition, commenting that it conveys 'that metaphor is about capturing the essential nature of an experience... that metaphor is an active process which is at the very heart of understanding ourselves, others and the world around us... it allows metaphor to be more than verbal expression. Metaphors are also expressed non-verbally by gestures, sounds, objects and images' (2002).

More recently, neurobiology of language research on the mind in context, led by Daniel Casasanto, provides exciting verification of the origins of mental metaphor, confirming that metaphor is indeed how we think, not just how we talk. For example, studies show that the body will demonstrate valence through physical gestures, even when cultural norms, political ideology and/or use of language indicate otherwise⁶⁴ (Casasanto, 2010b, p.4). Other studies demonstrate the malleability of time by reversing direction of text (Casasanto, 2010a) and how changing spatial metaphors can impact on participants' estimation of time (Casasanto 2010c).

Clean trainers Sullivan and Rees sum up the importance and diversity of metaphor: metaphor is the 'language' of the unconscious mind, and metaphoric language is a side-effect of metaphoric thought. Not only spoken or written language but also sights,

⁶⁴ A study of the correlation between spoken language and body movement in spontaneous behaviour by right and left handed presidential candidates, showed that the individual's body movement, rather than their cultural or political stance, demonstrated whether the words being spoken were actually true to that person or not. 'People with different bodily characteristics mentally represent and communicate ideas differently, even in an abstract domain such as emotional valence which may appear far removed from physical action' (Casasanto, 2010b, p.4).

sounds, sensations in various places in the body, smells, tastes - just about any sensory experience can become a metaphor, and so can our memory of an experience. We also make use of other contexts for our metaphors: nature, other people, machines, space, time, etcetera (Sullivan & Rees, 2008).

2.351 Clean and the Power of Autogenic Metaphor

Grove's work revolutionised ways of working with metaphor, focusing on the deeply unique power of autogenic metaphor - metaphor elicited from the individual, rather than imposed on them, by the therapist - to facilitate resolution of trauma and to empower desired change. Autogenic metaphor, as part of the Clean approach, is used by practitioners in a growing range of fields as well as the initial ground of psychotherapy⁶⁵. Lakoff and Johnson, whose seminal work brought metaphor out of the dark in the field of cognitive linguistics, observe that 'metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature' (Lakoff and Johnson, 2003, p.3). Metaphor is isomorphic; it encapsulates rich information about values, processes and relationality. Research demonstrating metaphor as a tool to support meta-learning for students in higher education shows that 'metaphors free up space for creative thinking by moving the mind from one place to another and have been found to be an effective cognitive device for learning' (Nixon, 2013, p.32). In the paper

⁶⁵ Other fields of practice in which Clean is used by trained facilitators include: coaching (Way 2013) and NLP (Hall and Charvet 2011), midwifery, police interviewing of vulnerable witnesses, marketing, management consultancy, bodywork practices such as shiatsu, yoga and massage, primary education (McCracken 2016), higher education for tutorial group development, group work with NEET young people and research interviews (Nehyba, 2017). For links to articles relating to use of Clean in different fields, see <http://www.cleanlanguage.co.uk/articles/categories/Applications/> and for links to research publications from different fields see <http://www.cleanlanguage.co.uk/articles/articles/264/1/Citations-and-Research/>

'Cooking Together Disparate Things', Frances Kelly analyses the use of metaphor in doctoral theses, observing that 'metaphor as a rhetorical device enables these thesis writers to conceptualise their research by drawing on knowledge beyond academic contexts, investing the thesis with individual and cultural significance' (Kelly 2011). Romanyshyn observes that 'adopting a metaphoric sensibility towards one's work allows the researcher to remain open, curious, and inclined towards the... possibility... of metaphor...to keep the mystery in the work alive, primarily by avoiding any premature closing of meaning. ...The tension between the "is" and "is not" of metaphor is the tension between the ego's intentions for the work and the soul of the work' (Romanyshyn, 2007, p.323).

In my research, I use metaphor in a range of ways, at times inviting participants to share their own autogenic metaphor, and, when appropriate to the context, as an expression of their own research interests. The colours of the colour grid are used by different people at different times to represent visual observations of colour in their surroundings, memories, emotions, passing time, pattern, sensory information, personal relationship (to another or to an object or thematic concept) - to put names to what is sometimes unnameable. In this way, the colours could be read as metaphors for individual lived experience, keeping open the tension between the ego's response to circumstance, and expression of the soul of the experience.

2.352 My Research Metaphor

My own metaphor for this doctoral research, is one of flying a hot air balloon, with passengers on board: we are able to take a higher perspective from which to 'zoom out' and survey the landscape, to travel over various terrains and land temporarily in different fields along the way. It is the combination of invisible wind and heat from fire that guides the balloon, in congruence with its surroundings, as we travel.



Figure 16: In the Hot Air Balloon. Metaphor sketch.

The travel is slow. The ‘cult of speed’ (Honoré, 2004) which pervasive technologies can all too readily compound, is counterbalanced in my approach that values ‘slowness’ (Honoré, 2006). With slowness, things are done at a pace whereby the context can be appreciated; passing time is savoured rather than just counted or admonished retrospectively. At times, we may hold on to the basket’s warp and weft as the currents speed up. We can move closer to the ground to see details of a particular locale, to decide where along this journey is the most appropriate place to land the balloon and get out the magical wheely-box contraption of pervasive media for a project to begin.



Figure 17: Magical Wheely-Box Contraption of Pervasive Media. Metaphor sketch.

For each project, it is as if a giant maypole is erected to celebrate the fertility of creativity in the landscape. Using the paraphernalia unpacked from the wheely-box, everyone involved adds his or her own unique ribbon or thread to the maypole hub. Each thread represents a 'moment' of encounter: the texture, colour, pattern and breadth of the encounter. Sometimes people add several threads linked together. As the threads intertwine over time, 'typically winding and irregular, yet comprehensively entangled' lines that 'the inhabitant... who participates from within in the very process of the world's continual coming into being... in laying a trail of life, contributes to its weave and texture' (Ingold, 2007, p.81). Ingold's use of 'entangled' is non-problematic: this is how life happens, not something to un-tangle. Ingold describes these lines as threads which, when entangled, form a 'thing', a 'parliament of lines' (Ingold, 2007, p.5) open to possibility and connection with other threads and things. As the threads of the maypole entangle to create a thing, glimpses can be had of the project's daimon, the magical

creature whose characteristics are reflected in the light bouncing playfully off the pattern of these multifarious threads, and the sound of whom is audible through the spaces in-between.

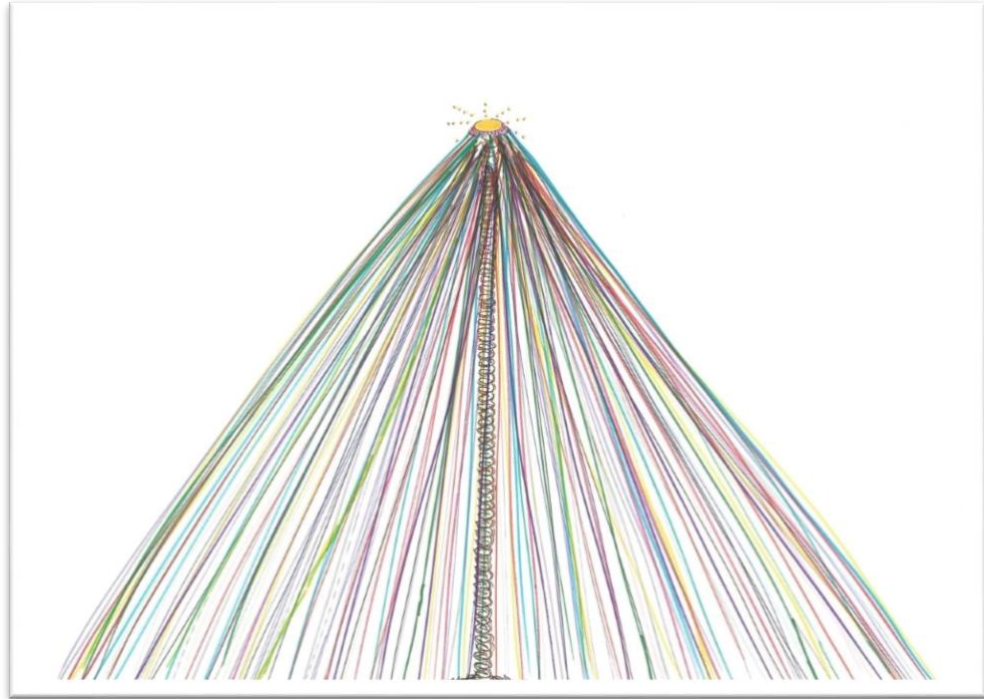


Figure 18: Project Maypole with Strands of Encounter. Metaphor sketch.

At the end of the project, the colourful woven maypole remains as everything else is packed back into the wheely-box of this magical contraption, returned to the balloon, ready to rise again looking for the next port of call. However, in the case of *Hunter Gatherer*, the magical creature of the Yorkshire Dales that emerges during the project does not return to the box. It may well accompany us on our journey as we decide where next to land.

To consider the landscape of research from the vantage point of the balloon: the three projects of *Soundlines*, *Living Voices* and *Hunter Gatherer* have clearly defined territories that *Experimental Walks* interjects with, sometimes bypasses, or runs parallel to. Some

Experimental Walks present clear pathways whilst others meander or even disappear down the odd rabbit hole!

Just as physical landscape draws on the warmth of sun, moisture of rain and currents of air in order to cross-pollenate and nurture life, so my research utilises three forms of enquiry to flourish: Personal, Participatory and Theoretical Enquiry. Any of these modes of enquiry may be either private or publicly shared. Figure 20 provides the KEY to Figure 19, showing the interrelation and symmathesy of the vitae of the earth-sky world of my research.



Figure 19: Earth-Sky Weather-World of Research. Metaphor Sketch. August 2017.



Figure 20: KEY to Earth-Sky Weather-World of Research. Metaphor Sketch. August 2017.

Personal reflective practice allows me to rapidly develop work through my own multi-sensory immersive experience without concern for participants or partner organisations. In the metaphor landscape, Personal Enquiry becomes reconnaissance visits, searching for suitable sites and routes to guide future participants towards. It is also the hidden places I visit for personal inspiration and creative rejuvenation.

Public practice grounds my ideas through the reality check of how creative technologies and artistic approaches work with non-specialist (and specialist) audiences in diverse contexts. Thematic and practical constraints provide a robust creative challenge; rising to this challenge through improvisation (Hallam & Ingold, 2007) and antifragility (Taleb, 2012) means that each new work brings learning, skill development for myself and participants, with frequently unexpected outcomes that will, in turn, inspire my Personal Enquiry. What begins as Personal may become Public and also Participatory, for example the Two Trees Colour Grids which moved into the Public domain when shown in exhibition, taking on a Participatory element as I invited viewers to use scissors provided to cut and reshape a

photographic collage of the trees that surrounded the animated Colour Chords playing on separate screens.

Participatory and Public practice is documented with project websites⁶⁶, publications and conference presentations as well as project reports and various materials compiled in the digital Portfolio of this thesis. For this research, my Public Enquiry has included project instigation and design, management, facilitation, design and building of creative technology artefacts, co-ordination and installation of work for live event and exhibition, collection and analysis of quantitative and qualitative data, workshop facilitation, presentations at various symposium and conferences internationally, text and digital media authoring for online and print publications.

The relationship between my Participatory and Personal practice is one of co-inspiration (Maturana, 1998; Lawley, 2012b) in which there is mutual freedom, overlapping interests and a dialogue of learning and enquiry that benefits and inspires both. My delight is when participants find themselves in a co-inspirational relationship with the work they are engaging with. Theoretical enquiry is in co-inspirational relationship with both Personal and Participatory Enquiry. Rather like the currents of air in the metaphor landscape, it can guide the balloon to the next landing place and project. However, Theoretical enquiry has seductive tendencies, when combined with my values of unconstrained wandering and unexpected outcome, to carry the voyager far beyond the landscape in question, or so high upwards that the landscape becomes only a small part of the view, diminishing in size and detail as the balloon travels further still. My experience is that Theoretical enquiry will, like air, permeate and inform my practice (both personal and public) in the most effortless manner as I continue to breathe naturally. However, a natural balance of sun, water and air in dialogue, triologue, or even multilogue becomes co-inspirational and allows life-force or wisdom to flourish in all parts of the system. Whilst I love the dizzy heights of adventure when the balloon's

⁶⁶ See Portfolio Artworks 1-4 for websites, project and thesis development blogs.

basket carries me towards new vistas, there is a natural threshold at which the view of this landscape is optimum, and a considered geography to the boundaries of the earth-sky weather-world that this thesis will confine itself within. Here, public and private, personal, participatory and theoretical, mutually coalesce in a state of community where each contributes to and listens to the whole.

2.4 Holistic Experience and Multimodality

Holistic, from the Greek 'holos' meaning 'whole', pertains to 'holism', defined as:

'The theory that the fundamental principle of the universe is the creation of wholes, i.e. complete and self-contained systems from the atom and the cell by evolution to the most complex forms of life and mind; the theory that a complex entity, system, etc., is more than the sum of its parts'.

Chambers Dictionary.

Thus, symmathesy and Clean can both be seen to be holistic in approach. My own foundational experience of what holistic user experience in the context of art might be, dates back to 1999 and my first participatory art installation *Sensation: Inside and Out*. After some time-out from my Fine Art degree due to ill-health, I returned with the desire to bring the other half of my career, as a holistic bodywork practitioner and teacher, into the studio. Building my own massage couch, I invited participants to receive a back massage whilst videos of vertical and horizontal, still and moving water, and hands in a waterfall, were projected onto the body and shown on a nearby monitor. Holistic massage works not just with the physical systems of the body, but also with the energetic, mental-emotional and spiritual systems that artist Alex Grey

depicts in meticulous detail as *Sacred Mirrors*⁶⁷. A soundtrack of heartbeat, breathing and water filled the room, along with the scent of essential oils. Visitors could sign up for a half hour massage, and/or sit on the floor of the small studio watching the 'performance'. What intrigued me was that, with all the visual and sensory information available, audience members actually closed their eyes, treating it as a meditation space. This work also marked a turning point in my use of video. In endeavor to document the piece, I realised that I wanted the video not just to be a record of an event, but to be an artwork in its own right, with the inherent challenge of how a multisensory holistic experience such as this might be conveyed through experimental film. The resulting video-work introduced my voiceover with slow, dreamy recital of feedback from the massage recipients, and a multiple screen layout designed ideally for two monitors but also edited together for single screen, which was awarded a special prize in the fine-art category of the Millennium Film Festival of Fine Arts, Hungary, 2000. The multi modalities of the work in situ - experienced as a recipient of massage or installation audience, within which are modes of experience via sound, sight, touch, smell, and the opportunity to contribute text feedback – and final film for two or one screens, set a precedent in my work for a multimodal way of working as integral to an holistic approach. As Gregory Bateson writes, 'Artistic skill is the combining of many levels of mind - unconscious, conscious, and external - to make

⁶⁷ Journeying beyond the skin of racial and sexual characteristics, the viewer is show meticulous representations of the muscular, skeletal, nervous, cardiovascular systems and internal organs, and a lead-mirror in which to see their own representation surrounded by the elements of the periodic table and dimensions comprising the material world. Moving into subtler realms, Grey then depicts a series of human energetic systems, beginning with the chakra system, meridians and acupuncture points of Eastern approaches to health and healing that he calls the *Psychic Energy System*. Next are the *Spiritual Energy System* and *Universal Mind Lattice*, the *Void/Clear Light* and ultimately the *Spiritual World*. See <https://www.alexgrey.com/> [Accessed 9/5/2018].

a statement of their combination. It is not a matter of expressing a single level' (Bateson, 2000, p.470).

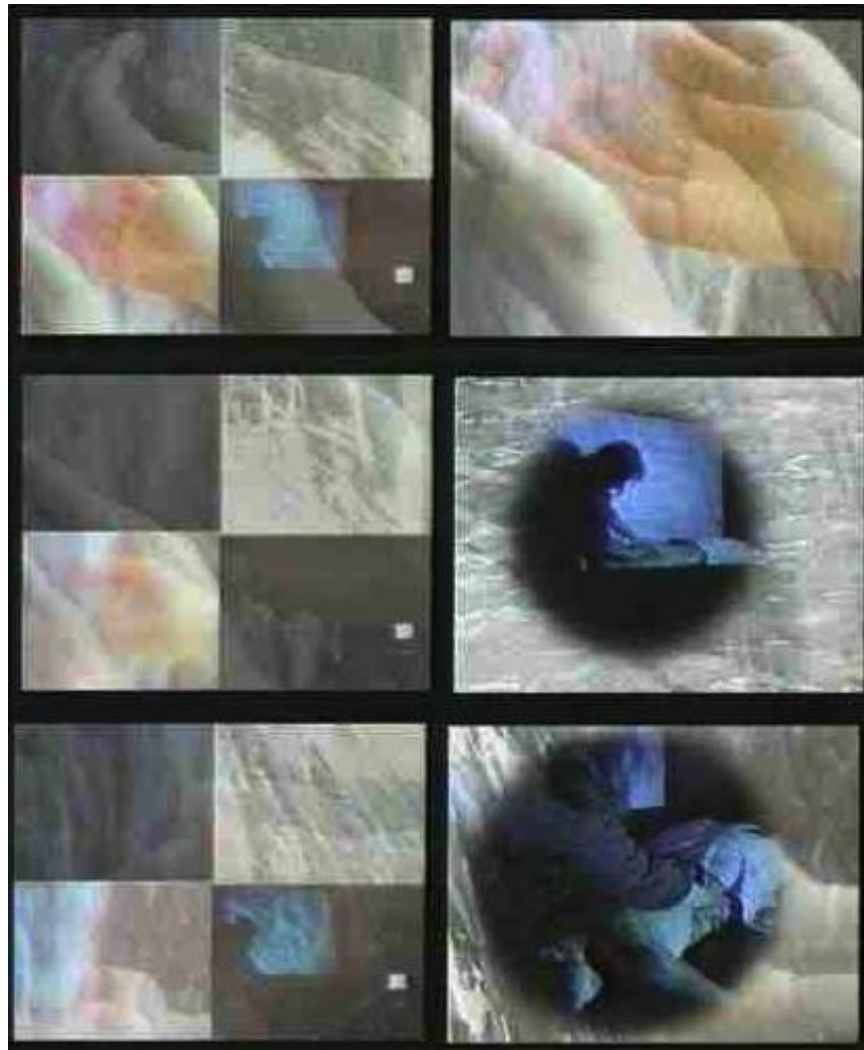


Figure 21: Sensation: Inside and Out. SVHS for Twin Monitors. Top to Bottom: 3 x Twin Screengrabs, 1999.

I see the implicit challenges of *Sensation: Inside and Out* running through the projects of this research: first the need to construct a well-made ground on which the experience may take place, next to provide more than one framing of media in the 'real world' and an adjacent platform (then monitor, now internet), to offer more than one level of engagement with the live, and represented artwork. A question deep within me that this work encapsulates is, as a complementary therapist *and* an artist,

how might I ‘touch’ people with my artworks the way I am able to touch them in holistic massage – with a deeply respectful and listening touch that is skillfully improvised in response to listening on many levels, and that ultimately is an invitation to the wisdom implicit in their body-mind-being to take centre stage as everything else lets go. What multiplicity of stimuli might it take for an individual to relax into their own experience, to respond to media multi-sensorially (massage recipients commented that they had felt part of the water even though they were not able to see the images projected onto them) and how to catch sufficient traces of experience to represent the event not just as documentation of something past, but as something alive to be experienced first-hand in the now.

2.41 Levels in the Landscape

The balloon is useful as a metaphor for viewing the levels of enquiry within my research. Figure 19 and the Key at Figure 20 depict the sphere that is the earth-sky world of this research. I show the level of ‘lifelong professional and personal interests’ whose patterns exist beyond and are congruent with the enquiry. The ‘thesis level’ provides an overview of theoretical, participatory and personal enquiry conducted for this doctoral research. From this level, we can see clearly the natural proximity of the projects, which form a unique landscape of practice distinguishable from the adjacent terrain. We also have an extended view into neighbouring territories in which future work could be sited and new pathways explored.

On the ground at ‘project level’ are three delineated regions of *Soundlines*, *Living Voices* and *Hunter Gatherer*, interspersed with *Experimental Walks*. Also present are vitae already growing beyond the formal shape of the sphere, whose roots contribute to the Wood Wide Web that is informing the symmathesy of life within the sphere – mycorrhiza know no drawn boundaries. My interview series explore the threshold between my practice and further fields of practice, informing my reflective evaluation at a thesis and

professional level. Zooming in to the detail of the practice, we could, as with Charles and Ray Eames' perception-expanding film *Powers of Ten* (1977), through the focus on 'the scale of human companionship, conversation, touch' (Morrison et al. 1982) travel beneath the 'skin' of the projects where further levels take us down into, for example, a specific workshop, a walk during that workshop, a set of invitations to respond to during the walk. Within that set we find one person's interpretation; within that, the place at which they choose to respond; within that the technology they use to do so; and within that we spiral rapidly out to the vastness of their own earth-sky world as they draw reference unique to them into the response that they make and the noticing they bring, as in this example, the technology is the *Hunter Gatherer app* running on an iPhone 3s. Within each of the 16 squares are multiple opportunities for colour. Each colour can hold any number of meanings, resonance for the individual, and then there is the relationality that conveys another level again of pattern, information flowing through the cracks that are the lines that both separate and hold these colour resonances in place. Travelling through the body, under the skin, the Eames' film shows us: 'Unexpected detail appears; we can scarcely orient ourselves. Deeper still, we enter an intimate world within, as unfamiliar to us as the distant stars' (Morrison et al. 1982). And yet this journey through macro and microcosms, whilst experienced by the viewer through the dimension of time, is 'a set of views, all referring to one single moment in time. ... a synchronized collaboration, by preparing all the images at the right scales at one physical place' (Morrison et al. 1982, p.111).

2.5 *Eudaimonia, In Relation*

Eudaimonia, or eudemonia⁶⁸, comes directly from the Ancient Greek term 'eudaimonia' in which *eu-* means good, well, easily and *daimon* is a house-god, guardian, genius or

⁶⁸ Eudemonia is an alternative spelling found in some more recent texts. I initially adopted this spelling believing it to be the contemporary equivalent to the Ancient

muse. Eudaimonia is defined variously⁶⁹ as well-being, happiness, and in Aristotlean philosophy it is translated to mean virtue necessitating context, flourishing or ‘a full, active life governed by reason’ (Chambers Dictionary). Aristotle places eudaimonia as an *energeia*, the being-at-work of a human being human - living well, flourishing - as steps to achieving the good life. Ryff (1989, p. 1070) notes that happiness is a questionable translation of eudaimonia, citing as a more precise definition that of Waterman’s in *The Psychology of Individualism* (1984, p.16): ‘the feelings accompanying behavior in the direction of, and consistent with, one’s true potential’. Ryff elucidates:

‘Daimon, then, is an ideal in the sense of an excellence, a perfection toward which one strives, and it gives meaning and direction to one’s life. Had Aristotle’s view of eudaimonia as the highest of all good been translated as realization of one’s true potential rather than as happiness, the past 20 years of research on psychological well-being might well have taken different directions’.

Ryff, 1989, p. 1070

Waterman’s definition aligns well with my ambitions for the kind of experience I aim to facilitate for participants in my work. It relates to the feelings that come with the sense of ‘being on track’ – one’s own track, whether well-trodden or virgin territory or anything in between. It has an openness of respect for the uniqueness of the individual and acknowledges the importance of feelings, behaviour, potential and consistency. Whilst I am delighted to observe, and participate in⁷⁰ the increased attention to well-

Greek, and have used that spelling in previous papers and presentations. However, I have since found other recent references to eudaimonia (Pawelski, 2014), and, on reflection, believe this to be a more appropriate spelling for me to adopt, as it steers away from any misconception of daimon as demon or evil spirit, which is neither mine nor its original intention.

⁶⁹ These definitions of various forms of the word are taken from the Oxford English Dictionary, Oxford Compact English Dictionary and the Chambers Dictionary.

⁷⁰ Funding for *Soundlines* was through resources available for aspects of well-being. I attended and presented my research at The First International Conference Exploring

being in society over recent years, I think there is a danger of the term ‘well-being’, like ‘happiness’ becoming oversimplified – just as recent public attention to ‘mindfulness’ brings a transparency that makes it both accessible and also potentially an oversimplification of the deep-rooted paths it re-presents.

Hence in my summary definition I refer to eudaimonia as creative well-being, or human flourishing in a given context, and, in parallel, the house-god or muse, as I feel this differentiation of eudaimonia and daimon is important to maintain, and clearly relates to the magical creature who will, in time, through the practice, emerge.

the Multi-dimensions of Well-being, Birmingham City University, 18-19 July 2011, and at the second conference in 2013.

Chapter 3: New Works

'Walk to the well.

*Turn as the earth and the moon turn,
circling what they love.*

Whatever circles comes from the center.'

Rumi (Barks, 2006, p.360)

3.1 Introduction to New Works

The four projects introduced in Chapter 1 each form a metaphorical circle of practice drawn from the well of my research question, sometimes lit by the moon, sometimes by the sun. At the International Clean Conference 2010, keynote speaker James Geary, author of works on metaphor and aphorism, posed the question 'which is louder, sunlight or moonlight?' 99% of the 100-strong audience opted for sunlight. According to Geary, this is a common level of response (Geary, 2010). Personally, I find moonlight to be louder: there is less background noise. So perhaps it is not surprising that the themes by which I now structure my discussion of practice emerged from a landscape modelled in metaphor in which the sun-like (visible/audible) thematics of my practice (pervasive media, multimodality, holistic user experience, the ambulant landscape) are interspersed with moon-like (reflected, less audible) thematics of Space, Presence, Community and Iteration⁷¹. Just as a sculptor embraces both negative and positive⁷² in

⁷¹ I have capitalised these 'lunar' thematics to better distinguish them from casual use of the word. Capitalisation in arguably more 'lunar' cultures is used to show respect for the aliveness of all beings and for the significant concepts of that culture (Sams & Carson, 1988).

⁷² Negative and positive is also the process of photography and film-making prior to video/digital, used not just literally but as an informed process by filmmaker Godfrey Reggio, whose work has in turn informed my own (Reggio & Danaylov, 2013).

the process of modeling and casting their work, I see the four projects presented here as cast with the mould of these four thematics, though the material with which they are cast differs from one to another. To work with an unseen and perhaps unheard material is challenging, so for the purposes of this thesis text the 'moonlike' thematics themselves are cast, as four spheres, within which the practice can be discussed.

3.11 An Inter-Relating Framework

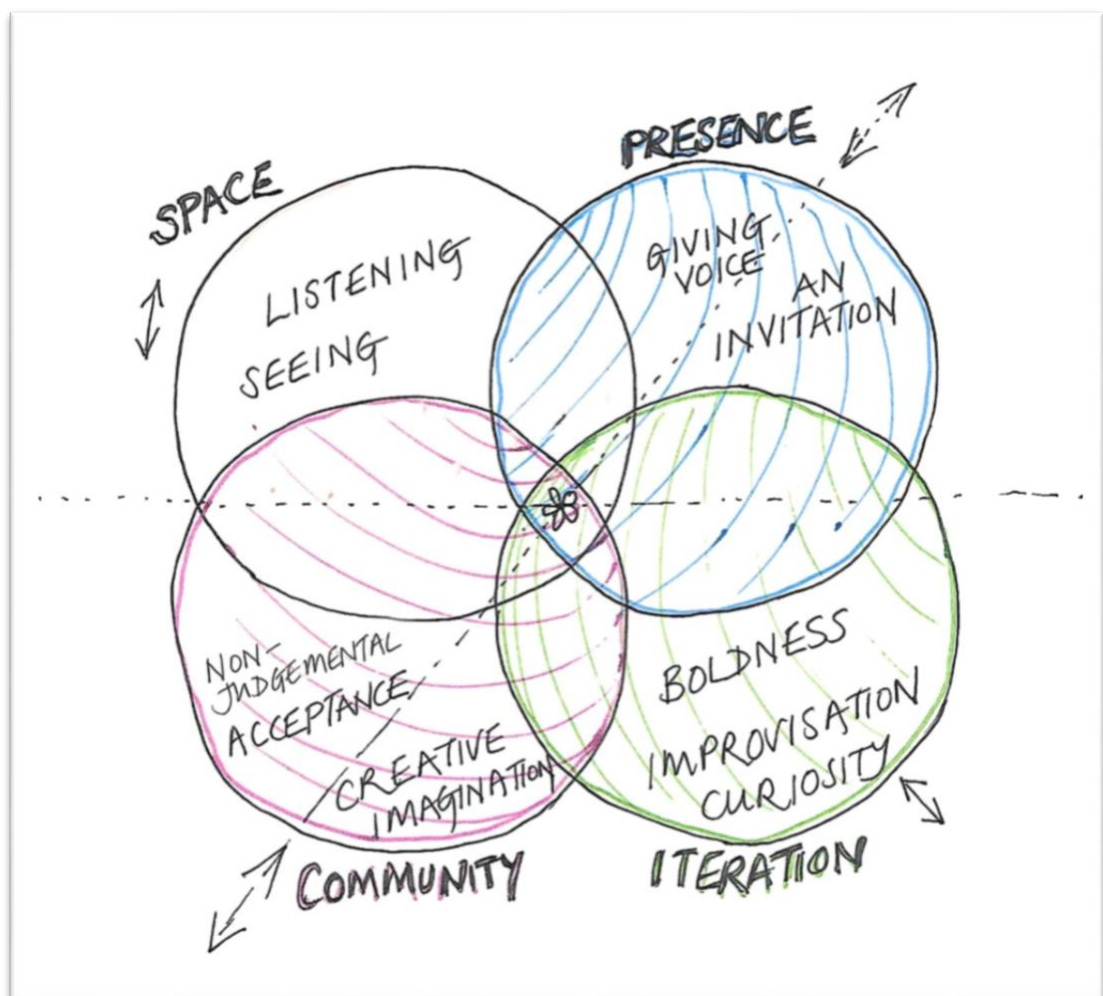


Figure 22: Inter-relating Framework: Space, Presence, Community, Iteration.
Hand-drawn Diagram, August 2017.

Figure 22 shows the inter-relating framework of Space, Presence, Community and Iteration, illustrated diagrammatically as four overlapping circles with a central flower representing eudaimonia where all circles coexist. Annotations identify key attributes of my practice that complement each thematic, for example ‘giving voice’ is used to support development of Presence. Arrows indicate particular relationship between themes, for example Community and Presence, as I have found that strong Presence supports development of Community and vice versa⁷³. In practice each thematic is multi-dimensional (which can be thought of as spherical rather than a flat circle). All four thematics exist as the creative framework present in each of the four artworks of my portfolio.

3.12 Outline of Chapter

This chapter is structured in four segments, reflecting these four thematics as spheres of influence, through which the work flows to take its form: Space, Presence, Community and Iteration. Within these segments of Chapter 3 I focus also on the three stages of creating practice: conception, making and sharing. Table 1 shows the matrix of ‘artworks - spheres of influence - stages of creating practice’. Areas within the matrix highlighted in colour are those I focus on within this chapter.

⁷³ For example, in *Living Voices* the presence of people living with dementia is conveyed through strategies used in audio interviews and editing. Comments from people experiencing the audio at the Community Showcase demonstrated a deepened empathy, understanding and appreciation of those interviewees, which in turn helps to facilitate the state of Community (See Chapter 3.3) in which there is a non-judgemental acceptance.

Key: Con: Conception Mkg: Making Shg: Sharing	Artwork 1 <i>Soundlines</i>			Artwork 2 <i>Experimental Walks</i>			Artwork 3 <i>Hunter Gatherer</i>			Artwork 4 <i>Living Voices</i>		
Spheres of Space	Con	Mkg	Shg	Con	Mkg	Shg	Con	Mkg	Shg	Con	Mkg	Shg
Spheres of Presence	Con	Mkg	Shg	Con	Mkg	Shg	Con	Mkg	Shg	Con	Mkg	Shg
Spheres of Community	Con	Mkg	Shg	Con	Mkg	Shg	Con	Mkg	Shg	Con	Mkg	Shg
Spheres of Iteration	Con	Mkg	Shg	Con	Mkg	Shg	Con	Mkg	Shg	Con	Mkg	Shg

Table 1: Creative Framework of Practice: Matrix of Artworks, Thematic Spheres of Influence and Project Stages.

I will discuss: *Soundlines* with Space and conception, *Living Voices* with Presence and making, *Hunter Gatherer* with Community and sharing. The *Experimental Walks* as a series are already iterative and, as we have seen in Chapter 2 (Figure 19), intersect with the landscape of research in unpredictable ways. In this chapter I select case studies from the series to interject the spheres, raising significant milestones of development in my research. The juxtaposition between walk as mini-project and the public projects (of SL, LV, HG) creates a textured space with which to reflect on the research areas underlying questions set out in Chapter 1 (Figure 2), which I address in progression throughout the chapter. For example, in the sphere Space, I address questions of paradox/synthesis with experience of place, screens, inside/outside. In Chapter 4: Closing, I return to reflect on the original aims and objectives of my research, and in Chapter 5: Conclusion, I provide a succinct critical review of my research and the contribution to knowledge. However, in this Chapter 3, results from the practice will, in congruence with the methodology used, be woven into the discussion of new works,

just as feedback from participants are woven into the artwork in situ, online, in an event or installation, for example, as shown in Figures 23 and 24.

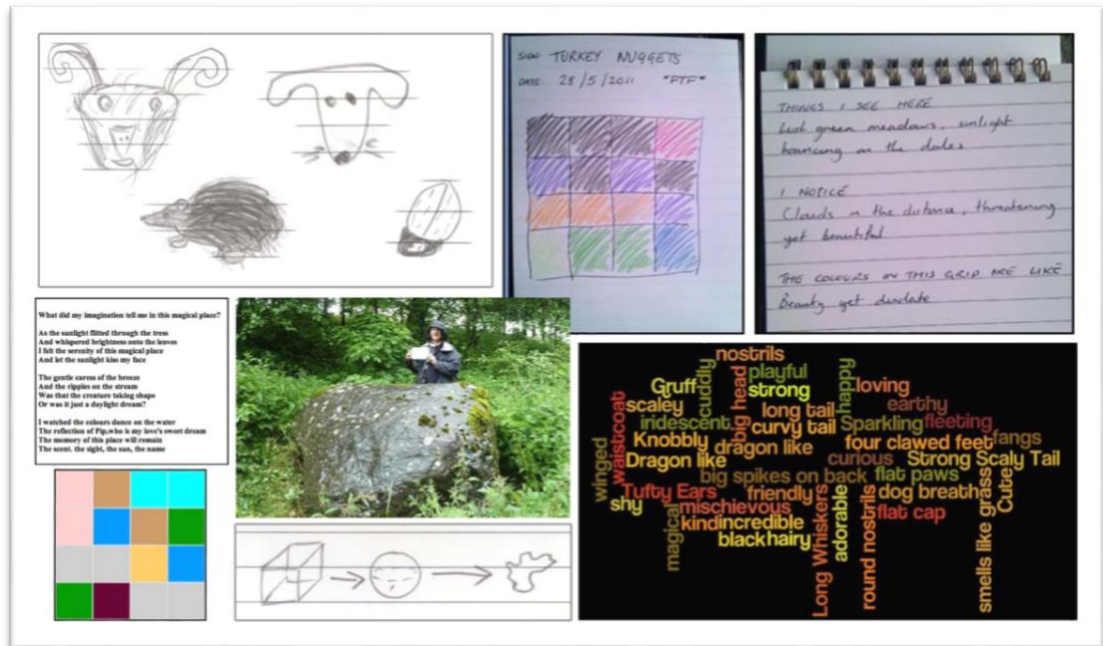


Figure 23: Hunter Gatherer Participant Responses: How Do You Imagine The Magical Creature of the Yorkshire Dales? Sunwise From Top: Composite of Logbook Sketches, Logbook Colour Grid, Annotation of Colour Grid, Website Screengrab Wordle, Contributed Photograph, Log Book Sketch, iPhone App Colour Grid, Poem Submitted Online. 2011.

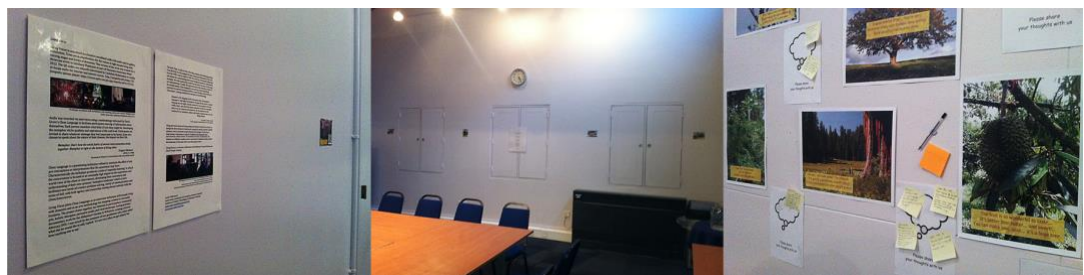


Figure 24: Living Voices Installation at CAS/CADE, Watershed. From L: Interpretive Text, Postcard QR Code Points, Salisbury Showcase Feedback Reinstalled as Part of CAS/CADE Installation. Photographs, 8 April 2013.

3.2 Spheres of Space

'Reality is conjunctive, a complex movement where each one tries to "find one's place."I cannot resist by protesting: I must have intelligence about it, that is, be in excess of it, and by that same fact already be, in advance, inventive.'

Stiegler, 2008, p.73

3.21 In Advance

In the introduction to her book *The Naked Voice*, Goodchild relates the story of an African society in which each person, even before conception, has their own unique song. Their mother-to-be finds a place in the landscape from which to listen for this song. This 'soul song' is sung to them by their community at the significant milestones of their life: conception, birth, death, special celebrations, and even as a loving corrective remedy for wrongdoings 'for when you recognize your own song, you have no desire or need to do anything that would hurt another' (Goodchild, 2015 p.xxii).

Soundlines searches for the experience that will connect our daily mode of being with the insights that awaken a deep sense of connection with the unknowable histories of humanity and the unimaginable journeys of our tomorrow. In doing so, at its core *Soundlines* acknowledges the rites of the individual and the coercion of the group as iterations of personal response and collective representation layer across the project timeline. But equally *Soundlines* values creativity, expression and communication as a process of building shared and sharable experience whilst opening the door to the future of new technologies. Whilst the primary and secondary students participating in the project are unlikely to find their 'soul song' (Goodchild, *ibid.*), the ethos of the work is to provide space for wayfaring and individuation, embracing technicity, in the context of community and a layered sense of place (Lippard, 1997).

With *Soundlines* I knew it was vitally important to create a legacy of the project that would, in a circular interaction with time, provide a vision of what the project would

become. One could say this was to work with the entelechy⁷⁴ or the good daimon, to reveal its potential, yet we did not know for sure what that potential would be. It was to be, as this chapter's opening quote proposes, 'in advance, inventive' (Stiegler, op. cit.).

3.22 Soundlines

Soundlines, with the extensive layers of workshop facilitation, site visits and final community Premiere event, creates the space for contrast between experiences outside on location at Sand Point with visual stimuli from the open earth-sky world, with the dislocation of a remapped mediascape to the school grounds, and the virtual experience of the website gallery of walks.

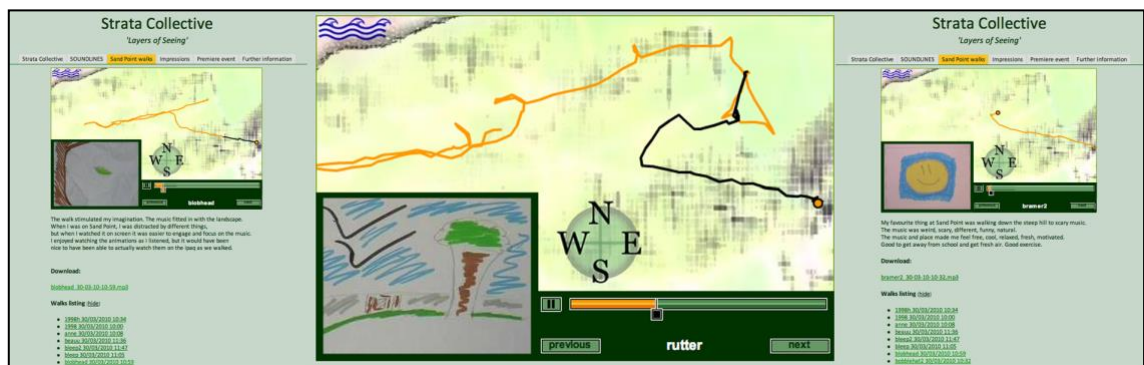


Figure 25: *Soundlines* Gallery Showing Three Different Sand Point Walks with GPS Trace, Boiling Animation, Student Text. (Centre: Detail) Screengrabs, 2010.

Figure 26, below, provides a timeline mapping the activities of the project, and showing clearly the self-contained stage of conception (green, top left) and the interweaving of making (blue, centre) and sharing (mauve, right) with various modalities throughout. Full documentation, links to key blog posts, web pages and reports on *Soundlines* are included in Portfolio 1.

⁷⁴ See Glossary, Appendix 1, for my definition of 'Entelechy'.

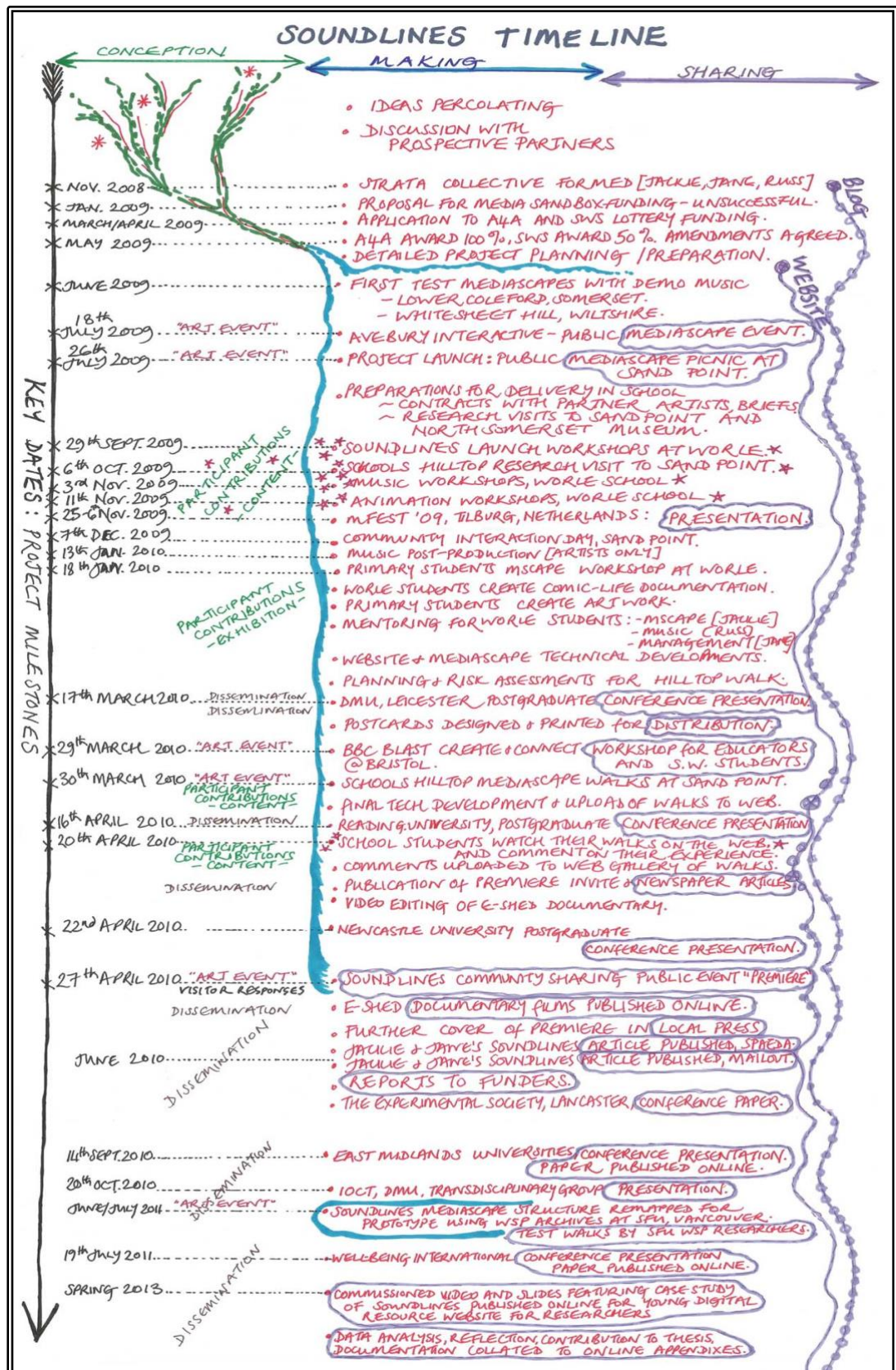


Figure 26: Soundlines Project Timeline.

3.221 Space and Time to Roam



Figure 27: Strata Collective. Neolithic Axe Head and HP Travel Companion. Photographic Postcard Used to Promote Soundlines, 2009-10.

Space offers the opportunity to wander, even before wayfaring, to explore natural or even unnatural boundaries and peripheries. Space allows us to think, creatively, in an open unconstrained way that supports emergence of new knowledge, new ideas. The Neolithic stone axe head, held alongside a GPS-enabled 'Travel Companion' iPAQ (Figure 27) would have been made by repetitive hand polishing likely during long winter months. A prized possession, it would have been a travel companion some 4000 years before satellites orbited the earth. Time and space are intricately linked in human experience (Sullivan & Rees, 2008), and consequently an elastic approach to space would be required to hold these vast tensions in time. Paradoxically, I have found that mediascape requires a tightly framed entrance and exit in order to let the user know what they are invited to do so that the technology is not a barrier to their experience.

3.222 Space for Listening

Soundlines encourages a particular quality of listening. This is not a listening to the internal physical space of the landscape (Oliveros, 1989) as in the Deep Listening practices of composer Pauline Oliveros (Oliveros, 2005), nor an exploration of soundscape and acoustic ecology as mapped and recorded by the World Soundscape Project (Schafer, 1994; Truax, 1987, 2001), nor listening to the sounds of what might have been – sounds of another place mapped into this, as with Matt Green’s mediascape *In Hear, Out There: Madrid* (2008)⁷⁵; nor a deep listening to the sounds heard during the journey itself, as in Ximena Alarcón Diaz’ *Sounding Underground* (2009)⁷⁶, a sonic exploration of the journeys and memories of commuters using the underground transportation of London, Paris and Mexico. However, like Alarcón Diaz, there is an emphasis on participants revisitation of the sound of their journey, as young people walking *Soundlines* revisit their walk via an online gallery of all walks made.

Soundlines builds on the work of my previous film-making mediascapes, but rather than collating visual media through walking, this mediascape uses fifty audio clips layered onto the landscape, which are played in real time as the walker enters, dwells in and passes through any one of seventy-five content regions. Pausing in a place allows the duration of audio to play in full; moving rapidly on will only skim the surface of the content, the first few moments of audio, unless following the contours of a content region already hugging the land. Content regions overlap, some act as beacons or loud speakers, getting louder as the walker approaches the region’s centre. Thus, the direction and pace of walking, as well as the current location, will affect the sounds the walker hears. History informs the present. The sounds layered into place, mapped to the

⁷⁵ See <http://mgreensound.com/in-hear-out-there-madrid/> [Accessed 10/5/2018].

⁷⁶ See <http://soundingunderground.org/> [Accessed 10/5/2018].

topography of this sssi landscape, are musical improvisations that were made by the students in workshops at the school earlier during the project.



Figure 28: Soundlines Workshops at Worle School. From Left: Mediascape Introduction, Enacting Histories, Boiling Animation. Photographs. 2009-10.

The listening that we (Strata Collective) anticipated the project may evoke, is a listening of multiple levels of enquiry – to the fuzzy borders of history and myth, ‘science’ and imagination; to oneself in relation to one’s peers and wider community; and, through the use of contemporary technology interacting with a visibly ancient landscape, with musical evocation that responds to every step and turn, to listen for something of what our ancestors in this place may have felt, seen, heard or sensed. To listen for, move in response to both listening and landscape, and to ‘find one’s place’ (Stiegler, op. cit.) in relation to the human journey, or, at least, to listen with ‘open ears’ and to see with eyes wide open.



Figure 29: Mediascape Walk at Sand Point. From Left: Solo, Group and Dancing Pair. Photographs, March 2010.

3.223 Space to Look

The website gallery draws in visual media created by the students earlier in the workshop series: ‘boiling’ animations, created with a six-frame storyboard in which the student draws something of interest to them that they noticed about Sand Point, repeated six times. The frames, when digitised and animated, have the effect of, for example, a flower quivering in the sea breeze, or, as in an imaginative interpretation based on the histories explored, a hybrid reality is created whereby a pig, hit by a flying cannon-ball, whilst seeming to question the rules of this not-school-but-in-school session, also references two histories: monks who farmed pigs where they lived on the East side of the Point, and marauders arriving from the sea which this young man imagined as pirates firing cannon.

3.224 Space to Improvise

Musical improvisations were made in response to a previous site visit to Sand Point, that built on introductory sessions in the school, workshopping the histories and myths of

the landscape through the forms of drama and storyboards - using photography, video, and a demonstration sonic mediascape mapped to the school playing fields, as initial pointers to the creative journey that would unfold. Thus, each stage of the project informs the next, and the direct history of each young person's involvement with Sand Point through the *Soundlines* workshops, becomes part of the collective media content which then informs their subsequent experience as an individual, walking the land.

3.225 Space to Travel Back and Forth

Moving between locations, just like transdisciplinary research, opens space for negotiation, noticing change, dialogue, emergence of new ideas. Moving between artforms (music, drama, media, art) offers different ways for students to engage and aesthetically express. And movement between analogue and digital, desktop, handheld and public large screen provide a theatre (Laurel, 1993) that is intimate (hand-held and pocket-sized), personal and public. These three points of reference invite the participant to experience the work in a multifaceted way from specific embodied moments in time – and in the contrasted contexts of a hilltop walk, sitting in a classroom, and milling in an open event at the school café after school hours. This invitation is replicated in the use of video as documentary evidence and as an evaluation and advocacy tool. Young people, throughout the project, are able to film, will be filmed in the group and may choose to be interviewed and filmed alone, and, at the Premiere, they will watch as observer, the film that is just one perspective of the journey, collectively travelled.

Feedback from the students at the close of the project revealed a different perspective on time from the secondary and primary cohorts, which seemed linked to place – the place of the workshops, being at the secondary school. For the primary students, this provided a demarcation of the work that was *Soundlines*, and a valuable opportunity to bridge transition to their future school. For the secondary cohort, already underway with course-work demands for GCSE, there was a sense of loss of structure, time had

slipped between the stages of engagement leaving a lack of continuity or certainty of what they had done.

Findings from this multimodal and multiperspectival back and forth, are embedded on the website as young people used simple word-prompt to respond and record their experience immediately after the walk at Sand Point, and after watching in school. Some prefer one environment, some the other. Some responses synthesise, some clash paradoxically across the platforms of encounter. The weather features strongly for the secondary students who were subjected to lashing rain. Music is described from different perspectives: the primary students more immersed in the sounds, some secondary more removed thinking of other music they prefer to listen to on portable players them self. The word prompts, and the student's reflections on comparing their two different sets of response, capture a kaleidoscope of experience and the sense of how the student embodied taking part.

*'This place is dull, cold, strangely nice.
Being outside - fun, cold, different.
My walk? Tiring, interesting, lovely.
The music is nice, interesting.'*

*Secondary student 'bleep',
word prompts response after Sand Point walk.*

This back and forth movement is also found in my development of the creative technologies used in *Soundlines*⁷⁷. What seems most pertinent to this research is the unintentional juxtaposition that I noticed when working with mapping structures for the audio content of the mediascape at Sand Point, and for the animated visuals to play, as an accompanying film unique to each walk on the website gallery. With the

⁷⁷ Details of technical development - and the very manual repetitive processes involved in programming the mediascapes and in the computer-processing of data to create the web gallery of walks – are included in the project development blog, for example <http://stratacollective.blogspot.co.uk/2010/04/behind-scenes.html> and <http://stratacollective.blogspot.co.uk/search/label/trace>

Sand Point mediascape, content regions are shaped mainly to the topography of the land, field layout, and to the musical content. For example, bands of sound map the directional approaches to the Bronze Age barrow, and an improvised Viking Chant is located at the trig point. In contrast, animation clips trigger playback on the website according to the GPS route trace shown. The routes play out in real time, with the accompanying composition unique to that walk. There is no GPS system for the monitor, and so a Cartesian grid is overlaid and animation clips attributed to each square. These mapping styles seem to have taken on the characteristics of the geometries and topographies of sound and land, in contrast with the analogue methodology of mapping coordinates from a grid. As Miskelly et al write of *Locating Story: collaborative community-based media production* (2005), 'Located media introduces new issues and practices to do with orientation and the rooting of representations in place. ... different stories appear to emerge from considering maps or being in the place.' What the grid reduces of the landscape by flattening topography and imposing an arbitrary order of straight lines on a fluid space, is to some extent rectified by the boiling animations bringing the landscape alive again through the act of drawing:

'The alternative to totalisation is not fragmentation, rupture and discontinuity. It is rather a holism that is anti-compositional, fluid, processual and improvisatory. And its key descriptive practice is drawing.'

Ingold, 2011, p.226

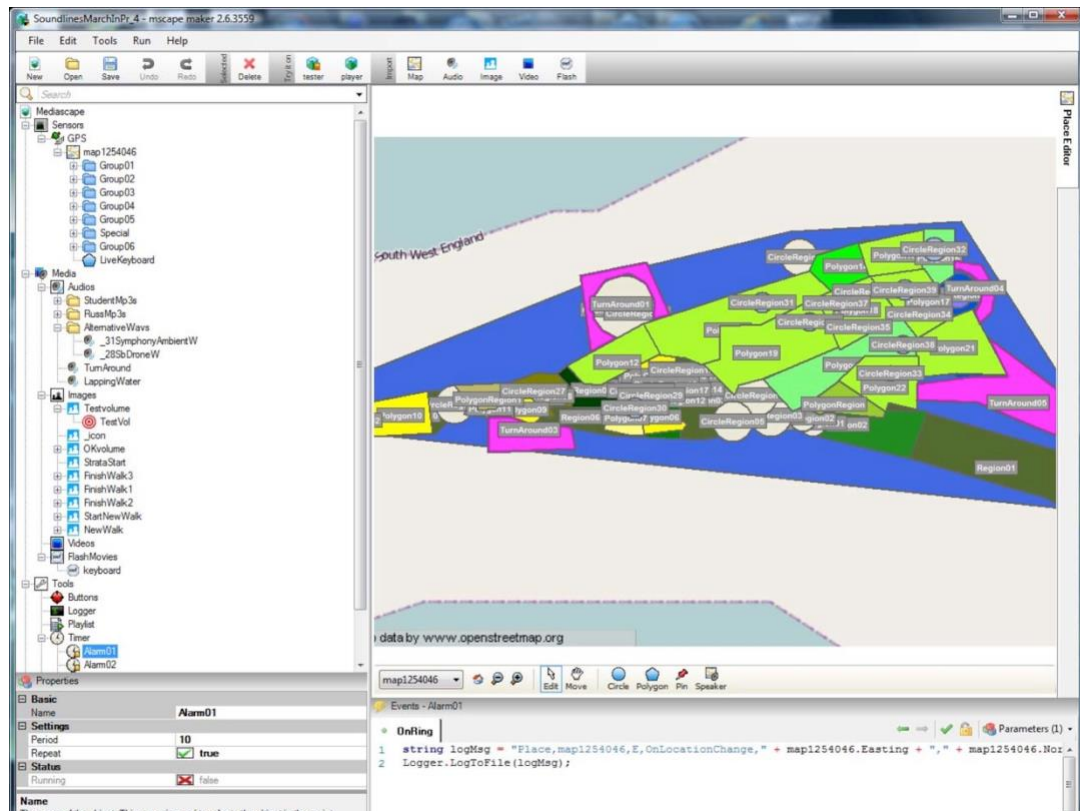


Figure 30: Mscap Desktop Programming Environment Showing Overlaid Content Regions Mapped to Sand Point. Screengrab. 2010.



Figure 31: Photoshop Composite Showing Trigger Grid for Animation Sequence Compilation. Screengrab 2010

3.226 Patterns of Similitude

The space of conception for this project is, like reality, conjunctive (Stiegler, op. cit.). It exists on multiple levels, just like the layered histories of the land and the layered content of the mediascape. Conception is at once the starting point of the project, all that was imagined, researched, communicated, revised and connected before it could, with certainty, begin. Yet conception, in this sense of bringing together and moving on, is present at a micro-scale in the decision of a child just at the moment that they commit to draw the first of six frames depicting their own bringing together of ideas in the form of a boiling animation. And it is present at another scale in a less easily defined form, as a young person transitions in a moment of accepting the new role offered to them at the community Premiere, no longer a participant learning about pervasive media, but now an expert in a project she has just been part of completing; this moment is a conception, a bringing together that creates a new stage of maturity, responsibility, and with it an evident and glowing radiance of self-knowledge and pride. The threads of experience that lead to this conception, and the spaces between these threads, are of course unique to the individual, their personal rite.



Figure 32: Community Premiere at Cafe Willow, Worle School. From Left: Watching the eShed Documentary Film. Guiding Guests on the Remapped Mediascape Walk, Website Launch. Photographs. 2010.

3.227 *Space and Conception*

The space of conception for the *Soundlines* project is made up of many threads. It is my long-term relationship as a visiting media artist, with schools across Weston-super-Mare and the open-minded 'can-do' approach of the head of Community Education at Worle School. It is the relationship established through my MA research with computer scientists, researchers and artists at Bristol's Pervasive Media Studio. It is professional and academic colleagues on whose strengths I could call as visiting artists within the *Soundlines* project to support the filmmaking, technical development, and musical creation of the work. It is the climate within the field of community arts facilitation, from which myself and my two Strata Collective colleagues came, and which, with its inherent knowledge of the benefit of creativity to individuals from all walks of life, is quick to neglect the creative stimulus of those who work within it. It was our motivation to form a Collective, fundraise and steer our own projects across the little-charted waters of pervasive media and landscape, the interest for which emerged from the experience of my colleagues Jane Harwood and Russ Stanley of walking *Something More*, composing music for my mediascape *e-merge*, combined with a longstanding vision that Jane had of an arts project that would bring to life the story of an ancient Mendip Woman who journeyed across the then-wooded hilltops of Neolithic times, guided not by satellites but stars and lines of sight⁷⁸. And it was the interest in community cohesion and in new digital media technologies, as priorities for National Lottery funding at that time, that provided the final 'glue' with which to bring these multifarious threads into being as a project working with young people and mediascape in response to the landscape of Sand Point. It is the foundational research of my antecedent mediascape works

⁷⁸ For more about the Mendip Woman and our as yet unrealised project *Sightlines*, see <http://stratacollective.org/sightlines.htm>

*Something More, e-merge and Ambience (2009)*⁷⁹ and the progression of these works, as outlined in Table 2.

Ambulant Filmmaking Mediascapes <i>Main Location</i>	Content source:	Method of Interaction: <i>Role of Audience</i>	Experiential Matrix:
Something More <i>Whitesheet Hill, Wiltshire</i>	Artist's response (visual) Invited existing work (audio)	Select music Walk, collecting video clips Choose viewing point to stop and watch film on location <i>Editor (mediascape)</i>	Individual: hand-held on-site
e-merge <i>St. James's Park, London</i>	Artist's response (visual) Commissioning: New and existing work (audio) User generated GPS Route Trace	Select music Walk, collecting video clips [Options to view Map/Content Regions] Choose viewing point to stop and watch film on location <i>Editor (mediascape)</i> <i>User (web gallery)</i>	Individual: hand-held on-site Individual displaced: hand-held on new site Remote: web gallery
Ambience <i>Bristol Harbourside</i>	Public response to Open Call: Existing and new work (visual) Invited existing work (audio)	Select music Walk, collecting video clips [Options to view Map/Content Regions] Choose viewing point to stop and watch film on location <i>Editor (mediascape)</i> <i>Performer (walker)</i> <i>Audience (big screen)</i>	Individual: hand-held on-site Communal: big screen on-site
Soundlines, With Strata Collective	Collaborative interpretation: New work generated	Walk, triggering music live (and animation for displaced mediascape)	Individual: hand-held on-site Remote: web gallery

⁷⁹ *Ambience* used a similar model to e-merge as a film-gathering mediascape, however with this project the images and sound were crowd-sourced via a callout for contributions. My ambition was that films 'gathered' would be transmitted and played in real-time on large screens in the public space of the Bristol Festival 2009 for which the work was made. Technical challenges prohibited this and I retreated to the 'trickery' of media to provide readymade films that screened as if programmatically triggered playback. The project is detailed at <http://ambience2009.blogspot.co.uk/>

<i>Sand Point, North Somerset</i>	through facilitated workshop series (audio and visual) Minimal post- production (audio) User generated GPS Route Trace	Choose to stop/start new walk <i>Composer/Editor (mediascape)</i> Sand Point walks filmed for off-site documentary screening: <i>Performer (big screen)</i> <i>Audience (big screen)</i> <i>User (web gallery)</i>	Individual displaced: hand- held on new site Communal displaced: big screen off-site at event Communal remote: web gallery at event
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Table 2: Development of Roles, Content, Interaction and Delivery of Mediascapes: Something More, E-merge, Ambience, Soundlines. Calderwood, 2010.

3.228 Space to Reflect

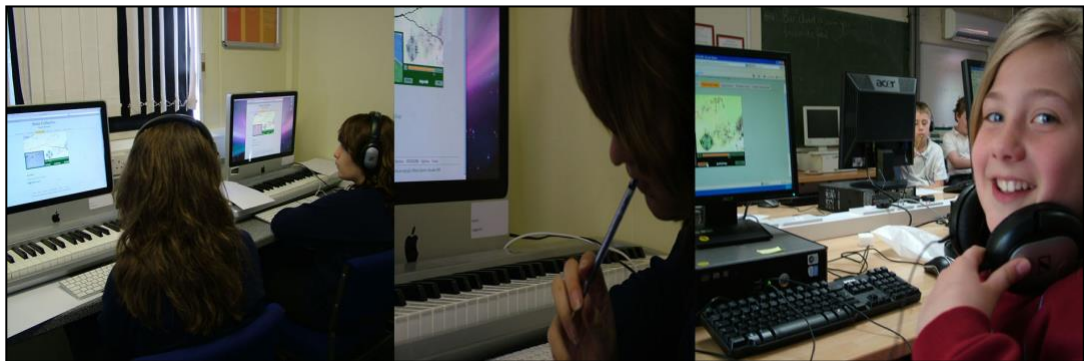


Figure 33: Secondary (Left, Centre) and Primary (Right) Students Revisit Their Walks Online. Photographs. 2010.

As students reflected on their walk experience via the website gallery, so did I reflect on the project via my presentations at symposiums and conferences. Each new context provided new insights, new frames of reference with which to consider the research. Preparing for The Experimental Society, my attention was on the space of tension between improvisation and notation, a deepening sense of ‘understanding the links between emergence of new things and the effort to achieve permanence’ (Hallam & Ingold, 2007, p.31).

A further significant insight came when writing my paper for Well-being 2011: if, as myself and my Strata colleagues had hypothesised, pervasive media did indeed augment or amplify the experience of self in relation to landscape and the human journey, then perhaps - with the mixed array of sometimes extreme and passionate comments from the secondary students during the mediascape walk and in contrast reflecting afterwards, as different as 'it was the worst day of my life' and 'it was the best day of my life' - for teenagers going through the hormonal and social challenges of finding their place as young adults in their community, it seemed that was exactly what had happened. Those emotional rollercoasters of feelings were expressed, as were behaviours such as grouping together and staking territory by pacing rapidly up and down, in relation to the land and most noticeably the weather – emplaced not only in an earth-sky but also an emotional and social weather-world. Pervasive media had prised open a space for these students to be immersed in and feel the weather; to express 'the very *temperament* of being' (Ingold, 2011), the medium *in* which we perceive.

3.229 Space to Communicate

The appendices provide copies of my papers presented at the international conferences The Experimental Society (Appendices 5.4106, 5.421) and Well-being 2011 (Appendices 5.116, 5.4110) which discuss the *Soundlines* project, for further information about its delivery. Screengrabs of all the walks made, subsequently uploaded to the website with the young people's accompanying comments, show the diversity of the walks, and the patterns in response. These are included at Portfolio 1.82 with a full breakdown of the textual responses at Portfolio 1.83 and feedback from Premiere visitors at Portfolio 1.84, showing the positive impact for the wider school community.

My 8-page end-of-project report to South West Screen, June 2010 (Portfolio 1.5220) reviews the original aims and objectives (from Strata) for this project, reviewing the

extent to which our delivery met and exceeded these aims, fulfilled South West Screen's own aims in particular for inclusivity and participation, alongside analysis of the strengths and weaknesses of the project, and would be valuable reading for anyone wishing to embark on a similar project, or understand the details involved in this delivery. The main weakness was a direct result of school constraints necessitating a shift from my original proposition of 10 secondary students as mentors to 20 primary students, with opportunities for mentors to work alongside artists between workshop sessions. We ended up with the numbers almost reversed, and very little access to students between workshops due to a lack of uptake from secondary teachers. This impacted elder student involvement with some students commenting that the break between workshops, walk and premiere was too long giving a lack of continuity. Because of the high level of technical development behind the scenes a shorter period would not have been workable on this first iteration of such an ambitious and multidimensional project.

3.23 Space to Move On

The space in which the project *Soundlines* exists has, like the mediascape within it a clearly defined entry point and exit point. The project proposal, planning documents, schedules and end-of project reports are included in Portfolio 1, along with all the data collected from the young people and staff and visitors to the Community Premiere that marked the completion of the project 'on the ground'. At that point of closure, it seemed to me that two paths led directly from the project:

- i. Continue to iterate versions of the mediascape/web playback system, trialing different approaches to audio content and developing a more automated production system bridging iPAQ data collection and web gallery playback.
- ii. To work with the schools to consolidate a suitable location within the curriculum, age-range and school community for further pervasive media

projects, potentially aligning with the humanities rather than the media and music departments.

Although both would be worthy of further development, problematics would need to be overcome prior to following those paths: mspace was no longer a supported platform and, with the financial crash, HP Labs cut their pervasive media research group in Bristol. No other available platforms offered a comparable level of maturity. Funding would have to be secured – itself a lengthy process with no guarantees of reward – for further work in school.

However, my decision not to pursue these routes was proactive rather than reactive. Inspired by the transdisciplinary curiosity of an experimental approach to research that I encountered in Lancaster's *Experimentality* programme, I chose to venture into the unknown, sensing it would lead me, as the Earth-Sky World of Research drawing (Figure 19) shows, towards rather than away from the centre of my research enquiry; to explore, in a space free from the constraints of school timetable and programming problematics, the 'naked'⁸⁰ sensory interactions that occur in the ambulant landscape.

Standing alone in a vast open space, with prior referentials set aside, affords the explorer an opportunity to listen, see, sense, in the silence of their own mind-space (which may not be so silent!). This kind of experience, I believe, has a far-pervading resonance all of its own. The following case study of *Experimental Walk No. 4, Revisited* (2010) captures the magic moments of my experimentality, naked sensing with pervasive media, and the birth of my Colour Grid methodology. As such, it stands quite whole, alone.

⁸⁰ Goodchild, who I refer to in the second opening quote of this chapter, calls her vocal practice 'the Naked Voice', this being the voice of the individual when restrictions and prior expectations are set aside. I borrow this adjective here to indicate the 'stripped-back' and individual unimpeded communication that comes through our senses of smell, sight, sound, touch, movement and imagination.

3.24 Case Study: Experimental Walk No. 4, Revisited

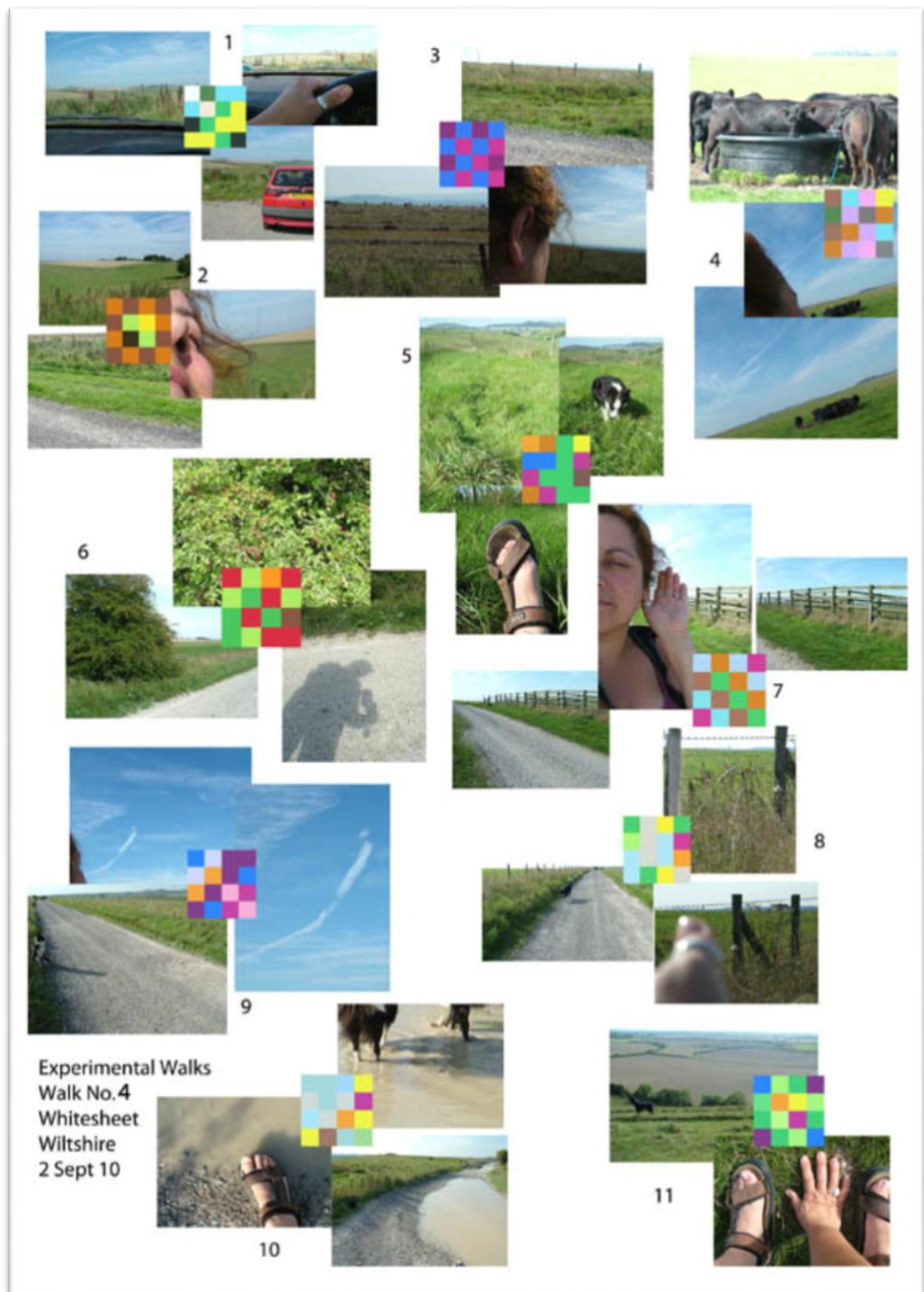


Figure 34: Experimental Walk No.4. Whitesheet Hill. 11 Places of Noticing. Photographic Noticings and Reconstructed Colour Grids. 2 September 2010.

3.241 Introduction to Walk No. 4, Revisited

This fourth *Experimental Walk*⁸¹, at Whitesheet Hill, Wiltshire on 2 September 2010 was a major breakthrough in my research, being the first instance of colour grid notation, providing insight into ways of noticing. The process of working later, off-site, with media that I created during the walk, also produced unexpected breakthroughs: my documentation became a pervasive media artefact in its own right. Returning to the site to test this artefact and re-experience my original walk, two weeks later, had an astonishing impact which raised questions fundamental to the development of my research and to subsequent iterations of *Experimental Walks*.

3.242 Context and rationale of enquiry

This walk is one of a series of personal solo walks in 2010 experimenting with different ways of recording and re-presenting GPS trace in relation to content of a walk, using a variety of media and technologies, text and image. It is also part of my enquiry into sensory ways of noticing in the landscape, prompted by my desire to find a sensor system that would reveal data genuinely unique to the individual and deliver personalised content in return. My critique of available sensors such as heart-rate monitors or galvanic skin response monitors, is that, whilst data recorded is unique to the individual, using it to trigger media content is not. If two people have a heart rate of 'N', all sorts of other factors (age, activity level, weight, health, etcetera) come into play. 'N' will mean different things to different individuals. *How then can content delivered in response to data 'N' be genuinely personalised and relevant to that unique relationship*

⁸¹ See Portfolio 2.302.

between person and reading? One answer, I was to find out, is quite straightforward – that the person creates that data herself.

It was my hypothesis, at that time, that individuals may have a predetermination for a particular sense (visual, auditory, tactile, olfactory) when noticing, in a similar manner to having individual learning styles (kinesthetic, visual, auditory and so on). I anticipated that this predetermination, once identified, could be used to inform the kind of media delivered to that walker, and be one step towards a genuine personalisation of content.

My intentional ‘rules’ for the walk were similar to previous walks: to notice and notate anything interesting along my walk. The prompt for what, where and when to notice was intentionally left to the walker (myself) to respond, as moved, on location.

In previous walks, I used either material technologies of post-its and biro *or* digital technologies of photos and audio recordings to notate my noticing. I previously used a GPS watch to record the trace of my walk and, in some walks, to mark the locations at which I noticed these interesting things.

This Whitesheet walk introduced new creative technologies, digital and material, with extended dimensions of notation.

3.243 Method

In preparation for this walk I created a basic logging interface in mscape for marking locations. I used mscape’s built-in feature for recording the GPS trace of the walk, installed on an iPAQ with GPS flashcard. Additional digital technologies for notating comprised a camera and voice recorder. Lined post-its, a pen and packet of coloured wax crayons provided material technologies. My intention was twofold: to trace the route walked, marking points of interest with the iPAQ. And in extension of the notation

'rules' of my previous walks, in each place of interest I would photograph (i) the thing or place observed (ii) me in and observing from the place (iii) a view of the place.

I would create a 4x4 colour grid in the place about the point of interest (which could be anything, at any interval of time or distance during the walk, for any number of places). Whilst in the place I would record a voice commentary about the colour grid made, for example why the colours were chosen. And finally, still in the place of noticing, I would make written notes on the process, in particular any rule changes and improvisations that I might introduce (the rules were there to be changed at will).

3.244 Results: The Walk

Over a 3-hour period I made my way, accompanied by my dogs, along the one-mile track into the same sssi area in which my mediascape *Something More* (2008) was located. Travelling East to West, I climbed the main Round Barrow and reached the hilltop edge before returning the same way. 11 places of interest were notated, beginning in my parked car at the start of the walk. At the final place of interest, the edge of the hilltop, I 'broke the rule' and took just two static photographs. The picture of me in that place showed both feet, with my hand reaching down to touch the earth between them. To show the place in which I had been, I took a series of images to create an animated 360° vista of the hilltop's horizon. No places were marked on the return journey. In total 32 photographs, 13 colour grids and 14 audios were recorded, plus the photos for the animated landscape movie⁸².

My first colour grid deconstructed any expectation of the grid as a snapshot in time. The audio commentary describes my approach of choosing colours that resembled the

⁸² See Portfolio 2.3022 for examples of media created and notes on the walk.

colours I perceived in the physical landscape in front of me. It also reveals how time became embedded in the grid:

'This is pretty much what I can see looking out of the car windscreen in front of me is what strikes me about this place.... The black is the cows, a small family of cows that started on the right and by the time I'd come to put the black of the cows in they were actually moving off to the left, so in fact that's a passage in time from the bottom right black square to the black square partly up the left side.'

Stop 1. Audio recording A0220902.mp3 Portfolio 2.30221.

My expectation that I would have a dominant, probably visual, sensory style of noticing was soon blown away. The compilation of photos and grids, Figure 34, show me listening, smelling, treading, touching and projected as shadow, implying the range of sensory responses in addition to pointing and viewing. Audio commentaries elucidate this:

'...this one was chosen for looking really comfortable, somewhere to sit and rest, and it's more about the feeling of being supported and held by the land, a bit like sitting in a big armchair with the green hills rolling around... a warm and plush feel.'

Stop 5. Audio recording A0270902.mp3 Portfolio 2.30223.

My reflections at the time refer to the importance of using Clean and metaphor as I am both very much in, yet also keeping myself out of, the picture in this research.

3.245 Post-Walk Production

Returning home after the walk, I made notes for my own reference, uploaded and filed the media created, and notated an overview of the walk on my blog *Walks on the Web* (Portfolio 2.3021.). In Photoshop, I created a template to construct digital colour grids

from the wax colours scribbled onto post-its, with the intention of creating digital collages of the content created at each stop.

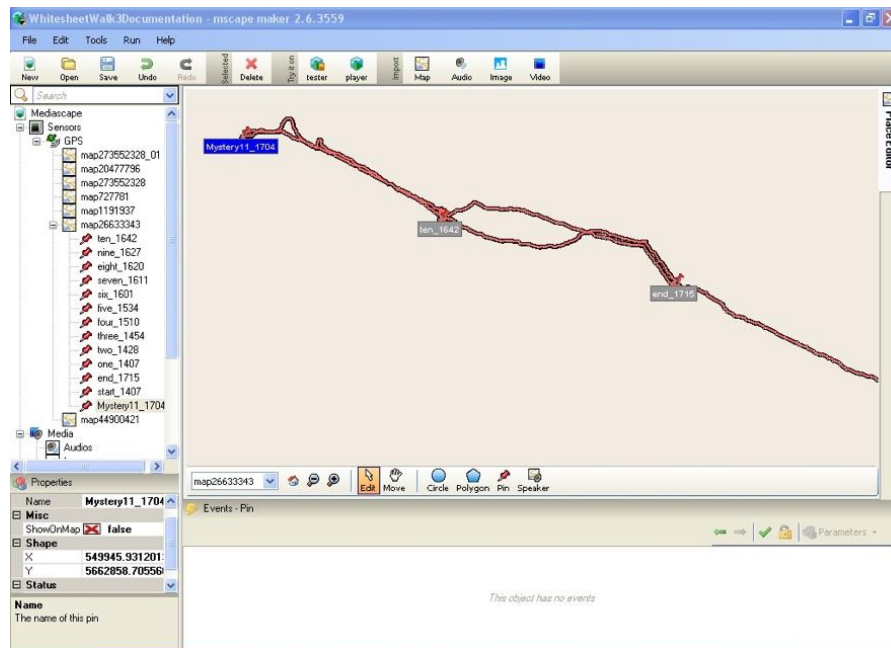


Figure 35: Left: Mscapemake Screenshot. Right: Photoshop Screenshot, Detail. 3 September 2010.

In an iterative process between mscapemake and Photoshop I created a screenshot of the GPS trace with marker points from mscapemake onto which I positioned the Colour Grids, with time labels, producing 'an accurate route map that can be read temporally as well

as spatially. Addition of the colour grids expands the reading to include the expressed notations which form content maps unique to that individual and the moment of their noticing/notation' (Portfolio 2.30226).

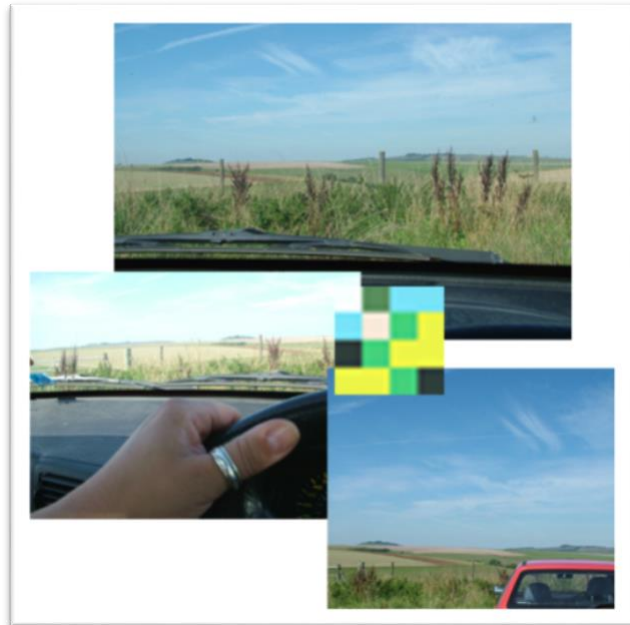


Figure 36: Top: Stop 1, Collaged Media, Version 1.



Figure 37: Bottom: Stop 1, Collaged Media, Version 2.

Two 'sketch' collages for the first place of interest illustrate the impact of such editorial decisions on the feel of how the media is presented. The closely fitted structure of Figure 37 is a technique I used widely in presentations about *Soundlines*, and on both the *Soundlines* and *Hunter Gatherer* websites, to give an equally-weighted, cartographic view of the multiple activities and places composing the project. In contrast, Figure 36, by virtue of the shifted scales and layering of the arrangement, has temporality, narrative and subjectivity. It is framed with, or floats upon, extra dimensions of unknown white space. It is one unique configuration of a moment in the infinite flow of time, and so more congruent with my remarks than the other layout. At the hillside, my audio recounts the decision part-way through the walk to counteract tiredness by setting a destination and objective of 10 stops, subsequently adding another 'interesting' stop en route, totaling 11 - numerologically significant as the first 'Master' number.

In the midst of exploring how I might use mscape's preview (off-location) mode to collate digital media to the marked stops, I realised what I had made was also able to play on location – using GPS to trigger media at the exact locations at which it had been made. A literal breakthrough of moments from the first walk to my return on 19th September 2010.

3.246 Revisiting the walk: Contrast between visits

For my return visit, I played the mediascape of my content on the same iPAQ which I had used to record locations. Previous content is juxtaposed with the same landscape at a different time of day, as shown in the image below, with content from both walks made at Stop 6.

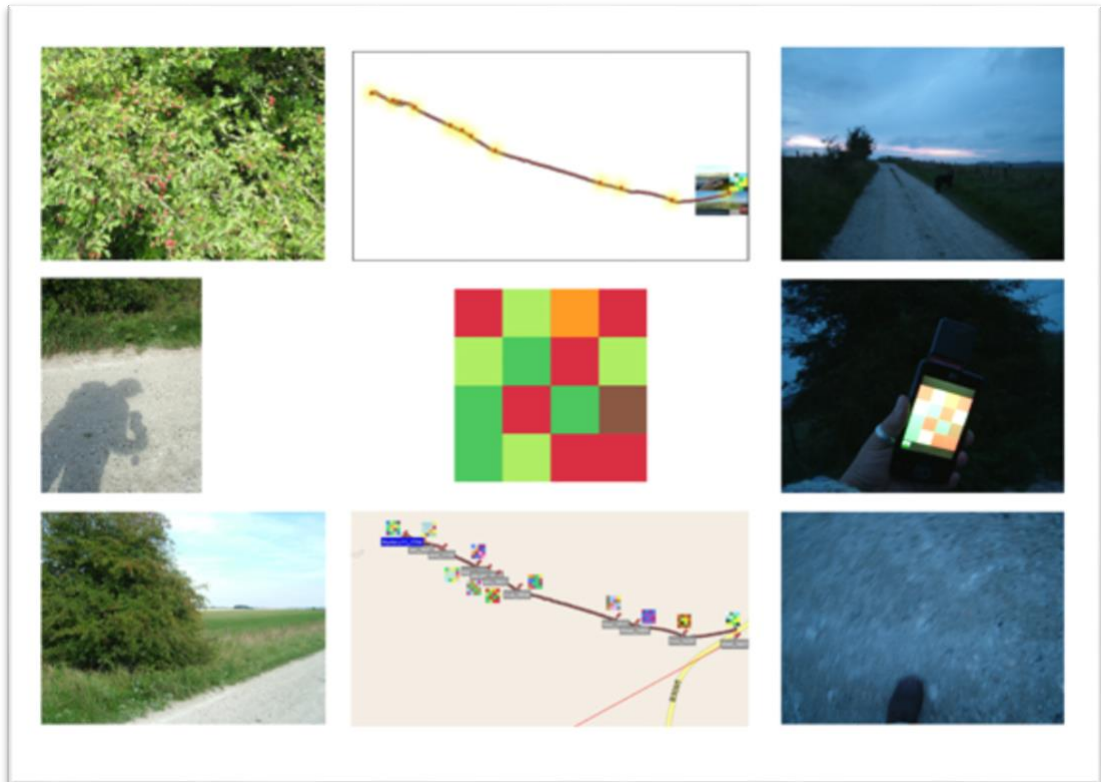


Figure 38: Experimental Walk No. 4, Revisited: Photographic Noticings and Desktop Screengrabs. Left: Stop 6 of Walk, 2 September 2010. Right: Revisiting Location of Stop 6, 19 September 2010. Centre: Media and GPS Traces Created During Initial Walk, Digitised and Compiled in Photoshop, September 2010.

The device changes roles, and so do I as I make sketches on paper and record audio about my experience of both place and media in place⁸³. At the first stop the colours seem extra vibrant and I remark that I could not fit this in a colour grid. At the next content stop, my perceptions expand further:

'So, this is my 3 but it was your 2, and that's talking to the me that was here on the walk a couple of weeks ago. And this one was just amazing!'

⁸³ See Portfolio 2.3023.

*It's the cow poo (smell) and I just love it, the colours, my voice, and I can feel me here now from then and it's amazing. The cows are dotted around on the other side of the field and the smell is here and my nose is all snuffly and I didn't even realise I sneezed last time when I was recording the voice. So, it's fantastic having the live voice from last time because I **really can feel me here, from then, now**. And yes, the stripes, the yellow... she said something about yellow, and now the yellow is not the yellow of smell 'cos I can't smell any cow poo or anything, 'cos I've got a snuffly nose, **but the yellow is the stripes I stopped and saw** at my last point, which I added in as an extra one. As a premonition to now. And from this angle they're just these incredible stripes like train tracks almost going across the field behind the cows. So that's what I've drawn, is these stripes, and the green lush valley, **but the stripes**.'*

Audio A0340919.mp3 Portfolio 2.30232.

'Commentary: I'm very aware of how I spoke about myself as me and her and you all in one soundbite just at that last stop. Before I was thinking about experience of place across time. This seems to open up experience across time in one place.'

Audio A0350919.mp3 Portfolio 2.30233.

3.247 Discussion

Working backwards: As I put together this case study, looking for evidence of what had happened on the walk, I mistakenly assumed the 'rule-break' of two photographs at Stop 11 meant that no third had been taken. The photograph of me in that place seems fully embodied, hand (free of camera) centrally placed between two feet on the earth. Perhaps I had no need to show the place, or perhaps, without my being in it, there was no place to show. My lined post-its of scrawling annotation are somewhere, with boxes of other such ephemera, in a place I cannot currently reach, however the digital files of the animated landscape seemed to have been important to me then, and thus uploaded to the appendices whilst I write. As I revisit this walk one more time, re-reading the

manuscript I wrote a few days prior, I see the space between the evidence I have loyally uploaded and my assumption on the page. That animated landscape *is* the third photograph from that 11th stop. It is not that, without me the place does not exist, it is that, with my having arrived, fully embodied in my presence, the place unfolds in a 360°celebration of my earth-sky world. I am everything and nothing⁸⁴ all at once.

A step back again: Experience of place across time (and platform) is the strategy that *Soundlines* employs, so unsurprising that I might anticipate this walk to read that way. However, the realisation that experience is opened up across time in one place is everything I would hope an holistic approach may offer, if conducive to the framework of understanding that the walker holds. For me, this is something I have facilitated professionally as a complementary therapist⁸⁵, and explored through an academic study⁸⁶ and experimental film *Another Time and Place* (Calderwood, 1999a and b).

3.248 Observations

It is interesting to note the power of smell, in the first walk, and in the second where I remark that I could smell that smell again, even though I had a snuffly nose and could

⁸⁴ The title of my experimental film made for The Joy of 8 Film Festival (2004), that uses as its soundtrack excerpts of medical doctor/spiritual teacher/prolific author Deepak Chopra reciting Rumi poetry. To be 'everything and nothing' resonates with teachings from various spiritual traditions including the Tao Te Ching. I first heard the phrase from my own lips during a profound exercise with the EMF Balancing Technique® (a technique for strengthening the human energy anatomy) in an ancient castle in South East France, 2001.

⁸⁵ In collaboration with Reiki Master Teacher Michael Bennett, I developed a guided 'Alternative Reality Journey' technique with Reiki (Universal Life-force Energy) which participants frequently experienced as if a 'past life' scenario – time opened up whilst remaining static, with an exquisite sense of listening and attention, anchored in one physical location.

⁸⁶ My study applied Panofsky's iconography (Panofsky, 1972) and Bal's narratology (Bal, 2009) to the transcript of an Alternate Reality Journey of a client facilitated by myself. The film overlaid my voiceover taken from the transcription with elemental images inspired by the work of Susan Hiller and Bill Voila.

smell nothing. Smell, understood in aromatherapy massage as a powerful healing modality, is in its infancy as a sensory stimulus for interactivity⁸⁷.

The walk methodology elicits a variety of synaesthetic experiences⁸⁸ that contribute to the embodied experience of space becoming place (Tuan 1977). For example, the 'visceral feel' of 'feeling what that felt like by seeing him in there' as I watch my dog Alfie walking through an iridescent deep pool of water.

Revisiting the work demonstrates the augmented reality experience of being in the same place, yet with a new weather-world (Ingold, 2011) of both meteorological weather and emotional energy.

My experience of the landscape and myself in it is amplified through the use of pervasive media.

In the second visit, there is an audible increase in psychoactivity as the recordings capture my energized response, excitement and strength in my voice, and me making connections reading information from patterns I perceive in the landscape.

Time ceases to be linear, with reference made during the first walk to the memory and visual traces of a prior experimental walk with different objectives on this same hilltop, and to 'premonition' during the revisit.

⁸⁷ A pioneering project exploring smell and pervasive media was *Sculpting With Scent* (2011) created as an interactive filmic experience by Moksha (Hazel Grian and Darius Pocha). However, the focus of the installation, inspired from the film *Lost in Translation* was of 'smelly' more than subtle smell. See <http://pervasivemediacookbook.com/165/sculpting-with-scent/> [Accessed 10/5/2018].

⁸⁸ Harrison (2001) puts forward an account of synaesthesia in arts history alongside attempts in neuroscience to understand this phenomenon which Harrison suggests is an important bridge to cross in the reuniting of art and science.

The revisit elicits language relating to a multiplicity of self. In Clean we would call these multiple perceivers in the landscape, and potentially work with them as multiple personas (Field, 2016). In a distributed system or symmathesy, multiple perceivers will have access to multiple perspectives and thus more information than one single position of perception.

3.249 Following On

From subsequent walks in Wiltshire and in Leicester, I experimented again with configurations of photographic and Colour Grid noticings, along with text and GPS trace, for example *Walks to Work* (Portfolio 2.303). Also via three site-specific walks leading to my creation of an *Experimental Walks* film installation at Gallery 12 (Portfolio 2.305), in which I improvised new breakable ‘rules’ in response to the urban site.

3.25 Turning Around: Context in Arts Practice

To provide a traceable location within arts practice for this and other *Experimental Walks*, I turn around and survey the landscape of this rich and divergent field of walking artists and psychogeographers, building on Dubord’s *dérives*, Dada provocations, and generations of writer/walker/landscape commentators. The markers in this landscape by which I navigate and place myself are the works of Teri Rueb, with and without *mscape*, in connecting the user with the natural rhythms of the earth (*Drift*, 2004) and drawing attention to the land beneath our feet (*Core Sample*, 2007)⁸⁹. Adding the dimension of connectivity across space, Sorrel Muggridge and Laura Nanni’s theatrical

⁸⁹ See <http://terirueb.net/drift-2004/> and <http://terirueb.net/core-sample-2007/> [Accessed 10/5/2018].

experiences, combining material objects with digital communication technologies and creative imagination through solo, duo and group walking, bring home the human scale and materiality of the environment (*2360 Miles Travelled Hand to Heart*, 2011 and *Further Afield*, 2009)⁹⁰. Returning to a more cinematic framing of landscape, I find Vanessa Grasse's participatory dance-based walks that combine local and historic narratives with sculptural provocation to hold an aesthetic sense of interaction between walker and urban environment (*Routes*, 2012)⁹¹. Simon Whitehead's sculptural and performative *Walks To Work* (2006)⁹² create a shamanic altered sense of time and space in his walking practices in and out of the studio space and use of mobile phone technologies to connect with his 'other', collaborator sound artist Barnaby Oliver 'Down Under'. More playfully altering features of the landscape are Simon Faithfull's daily digital line drawings of real and imaginary landscape features, mapped and shared publicly through the *Limbo* iPhone app (2011)⁹³, created concurrently by the same developers as my own *Hunter Gatherer* app. Jen Southern's *Comob* app (2009-12)⁹⁴ publishes information about her whereabouts, but in contrast to Faithfull, her work is collaborative and participatory, usually with an element of gallery installation. Southern's *Polyrhythmia* (2013)⁹⁵ is a sonic installation that conveys the rhythms and textures of live walkers in the urban environment, and continuing themes of her earlier

⁹⁰ See <http://sorrelandlaura.blogspot.co.uk/2011/11/2360-miles-travelled-hand-to-heart.html> and <http://sorrelandlaura.blogspot.co.uk/2009/07/images-and-text-ideas.html> [Accessed 10/5/2018].

⁹¹ See <https://vanessagrass.wordpress.com/walks/routes/> [Accessed 10/5/2018].

⁹² For example, *Pings* (2009) available at: <http://www.untitledstates.net/pings/> [Accessed 10/5/2018]. See also Whitehead's book *Walking to Work* (2006).

⁹³ See <http://www.simonfaithfull.org/works/limbo-2/> [Accessed 10/5/2018].

⁹⁴ See <http://www.comob.org.uk/> [Accessed 10/5/2018].

⁹⁵ See <http://theportable.tv/polyrhythmia/Lancaster/index.html> [Accessed 10/5/2018].

GPS, audio and participatory works with Hamilton and St Amand, notably *Ebb & Flow*, (2005); *Kite Drawings*, (2007); *Running Stitch*, (2008)⁹⁶.

3.26 Rounding up

Within this chapter's exploration in space I have offered perspectives from different levels of the research landscape – from occasional glimpses of my lifelong professional and personal interests to the ground level of project enquiry and in through the skin, as in the Eames' film, to explore in detail, through the multimodal use of pervasive media in the ambulant landscape, encounters with 'the intimate world within, as unfamiliar to us as the distant stars' (Morrison et al. 1982). The practice and findings from *Soundlines* inform my subsequent enquiry with *Living Voices*, and the symmathesy of *Walk No. 4, Revisited* sows a seed for the multiplicity of site and ways of noticing, stimulated by the sense, that structure *Hunter Gatherer*, where the Magical Creature will speak from the cache sites to the visitor, (not unlike my audio speaking to me at Whitesheet), and visitors will review the treasure of digital media elicited by their walk, just as young people from *Soundlines* re-experienced their walks online before sharing them with the wider community.

⁹⁶ See <http://theportable.tv/satellitebureau/projects.php> [Accessed 10/5/2018].

3.3 Spheres of Presence

3.31 Introduction to Presence

This sphere explores presence as a framework in my research practice, initially considering the design and descriptive taxonomies available to articulate presence of the work. I then discuss the making strategies of the projects: *Living Voices* (Portfolio 4), *Two Trees* (Appendix 5.28) and my contribution to the collaborative research workshop, locative trail and exhibition *Codes of Disobedience and Disfunctionality* (CODAD), Athens, March 2011 (Portfolio 2.308). I discuss my use of Clean Language and Clean Space, and focus on ‘extending an invitation’ and ‘giving voice’ as ways of facilitating a propensity for presence in the work.

3.32 Taxonomies of Locative and Pervasive Media Art

In the previous chapter I highlighted the importance of legacy materials to advocate for and provide a vision of what pervasive media artefacts may entail. In this segment, to acknowledge the importance of textual articulation of the work, I use two adjacent taxonomies and design dimensions as armature to describe *Living Voices* and *Two Trees*, and address the challenges of ‘accuracy (that) is resisted by complexity... (in what) seems fated to remain ...a net where rare specimens continue to flutter and evade definition’ (Rieser, 2011, p.9).

Everyday Descriptors	Interdisciplinary Specialist Descriptions	Design Taxonomy: Descriptive Dimensions
Descriptive Template: <i>Activity</i> <i>Place</i> <i>Equipment</i> <i>Content</i>	Aesthetics: <i>Affect & Pleasure</i> <i>Deep immersion/concentration</i>	Dimension of Immersion <i>Surface <> Depth</i> <i>Information <> Evocation</i>
		Dimension of User Control <i>None <> Total</i> <i>Clear Rules <> Unclear Rules</i>

Media mode Genre Affect Sociality Skills Suggested descriptions for a non-specialist audience: <i>Parallel worlds</i> <i>Soundscapes</i> <i>Surreal Experience</i> <i>Magic Moments</i>	<i>Pleasurable discomfort</i> <i>'Magic moments'</i> <i>Synaesthetic confusion</i> <i>Location response enhancement</i>	Dimension of Space/Place <i>Arbitrary Mapping <> Meaningful Mapping</i> <i>Linearity <> Non Linearity</i>
		Dimension of Time <i>Fixed Running Time <> Open Running Time</i> <i>Time Specific <> Time Unspecific</i> <i>Permanent <> One Off</i>
		Dimension of Data Depth <i>One Level of Data <> Several Levels of Data</i>
		The Social Dimension <i>Private <> Public</i> <i>Solitary <> Shared <> Collaborative</i>

Table 3: Design Taxonomy for Pervasive Media: Everyday and Specialist Descriptors, Descriptive Dimensions. Adapted from 'Towards a Language of Mobile Media', Dovey & Fleuriot, 2011, pp.99-107.

Conceptual Models:	Situated: Close fit to actual environment	Mapped/ Geographic: Seeming fit to represented environment	Linear: Single pathway between points	Omnipresent/ Ubiquitous: Distributed and constant	Arbitrary: Triggered by specific user conditions
Sensory Interaction:	Textual	Predominantly Audio	Mixed Reality	Predominantly Visual	Embodied
Modes of Interaction:	Individual	Group Present: Collaborative	Group Present: Competitive	Group Distributed: Collaborative/ collective intelligence	Group Distributed: Competitive
Genres:	Singular Directed Journey	Serendipitous Individual Discovery	Individual Game	Group Game	Individuals Interacting
Spatial Concepts:	Hertzian/ Invisible Space	Space Annotation/ Geographical	Layered Space/ Landscape as Interface	Distributed Spatialised Narrative	Social Spaces
Effects of Interaction: (Dovey/Fleuriot)	Pleasurable Discomfort	'Magic Moments'	Synaesthetic Confusion	Response Enhancement	Deep Immersion/ concentration

Table 4: Taxonomy of Locative Art, from 'The Mobile Audience: Media Art and Mobile Technologies' Rieser, 2011, p.10.

3.321 *Living Voices, Armature*

Using Rieser's Taxonomy alongside Dovey & Fleuriot's descriptive template to frame these works:

Living Voices is a mapped, predominantly audio, woodland walk using wireless headphones to listen to digital audio featuring the voices of people living with a diagnosis of dementia who share their words of wisdom and experiences via the poetic metaphor of their choice of tree, evoking a sense of understanding, if only for a moment, of the other's journey. No prior experience of pervasive media is necessary to experience the Woodland Walk. Decisions whilst making were aiming for a distributed spatialised narrative for serendipitous individual discovery interacting individually though with a group likely to be present. Dimensions of design are for: depth, evocation, with some user control and clear rules, meaningful mapping, non-linearity, and open running time, time unspecific, as a permanent and/or one-off, with one level of data available for the public as a solitary experience alone or in company, with the affect to some degree of all the specialist descriptions.

3.322 *Two Trees, Armature*

In contrast, *Two Trees* as a personal project in the landscape can be described as a situated, mixed reality, individual, serendipitous individual discovery, that utilises space annotation for deep immersion. It is a meditative rendezvous with two specific trees in Fosse Recreation Ground, Leicester, using the app *Hunter Gatherer* running on iPhone 3s to create Colour Grids comprising image and text automatically annotated with location date and time. The Colour Grids of this artistic study invite contemplation, deepening self-awareness for personal use, and can be shared on a public Colour Grid gallery online. No previous experience is required to use this expressive noticing tool. Any of the specialist descriptors apply, excepting pleasurable discomfort. The design is

for depth and evocation, total user control with clear rules, meaningful mapping and non-linearity, open running time, time unspecific and permanently available, several layers of data, private and solitary that by exhibition later becomes public and shared.

3.33 What is Missing?

3.331 Additional Dimensions

What is missing in this description of *Two Trees* is that the content is created on location by the 'user'. Also, the depth of data, for both projects, does not adequately convey the richness of the data, merely the technical mapping of it. Hence the proposed additions to taxonomy in Table 5.

User-Created/Generated Content	Pre-experience	During experience	Post experience
Data Aesthetic	Straightforward	Rich and cyclical	Unpenetrable
Function	Educational	Entertainment	Personal Development

Table 5: Useful Additions to Taxonomy and Design Dimensions. Calderwood, 2017.

3.332 Presence: The Active Learning Movement

Although such a description of work as that above provides useful information by which to make a mental model of the pervasive media artefact, its design and purpose, it seems to me to lack the presence of the work, its aliveness and openness to the future. It is hard to define what presence is. In the seminal book *Presence: Exploring Profound*

Change in People, Organizations and Society, drawing on research and interviews across a breadth of fields, Senge and his collaborators write:

'We've come to believe that the core capacity needed to access the field of the future is presence. We first thought of presence as being fully conscious and aware in the present moment. Then we began to appreciate presence as deep listening, of being open beyond one's pre-conceptions and historical ways of making sense. We came to see the importance of letting go of old identities and the need to control, and (instead) making choices to serve the evolution of life. Ultimately we came to see all these aspects of presence as leading to a state of "letting come," of consciously participating in a larger field for change. When this happens, the field shifts, and the forces shaping a situation can move from re-creating the past to manifesting or realizing an emerging future.'

Senge, 2005, p.13

Senge and his collaborators identify a U-shaped model of 'active learning movement', in which sensing 'to observe, observe, observe – become one with the world' - leads to a deepening of 'retreat and reflect – allow inner knowing to emerge' - that they call 'presencing' and which in turn leads to a 'realising' in which one can 'act swiftly with a natural flow' (Senge, 2005, p.88). Applying this movement in terms of pervasive media provides insight into designing for a user experience that is at once individual and in relation to the collective, and that invites the user, as in my work, to bring their own sensing into the work, have opportunity for presencing and then to express creatively their response in an act of 'realising' (making real, materialising something to anchor the inner knowing that has emerged). In all of my work presented in this thesis, users are encouraged to sense (her or himself, and with pervasive media technologies), to presence, and are then provided with an opportunity to realise (make a tangible creative expression) swiftly as part of the work, thus facilitating the upward movement of the active learning movement and the integration of knowing that emerges. My *Colour Grid* methodology amplifies this movement, as it draws sensing, presencing and realising closer together within the immediate 'situational context at the moment of delivery' (Stenton, 2011). This active learning movement is inherent to my objective (iii) outlined

in chapter 1, of gathering and evaluating data in support of my derived theoretical position, and to further reconfigure such data as the basis of new artworks.



Figure 39: Colour Codes, Digital Video for Installation as Part of Codes of Disobedience and Disfunctionality, National Museum of Contemporary Art, Athens, March 2011.

In CODAD the artwork is a 2:24 minute video with audio interviews articulating the Colour Grids made by other researchers on the project, in response to my invitation to express their experience of disobedience and disfunctionality (the topic of the workshop that they were interviewing others about). This video was included as one of approximately 25 media clips located in the trail and triggered by QR codes in situ (Portfolio 2.3082) and added an extra level of insight to the work. A 7:30 silent version of the video (Portfolio 2.3084), with Greek and English subtitling brought the researchers' voices into the exhibition installation of the work, alongside the voices of those they had interviewed. Thus the project became more transparent, the presence

of the researchers was acknowledged and became a part of the work, and a deep sense of pattern was conveyed with the Colour Grids and the textual reflection on what they represent for that individual, even when the response was ‘I don’t know if I should talk about it.....’ (researcher comment within the video), the colours, like metaphor, gave a way for the individual to voice their concerns.



Figure 40: Codes of Disobedience & Disfunctionality, Athens. Exhibition, National Museum of Contemporary Art, March 2011. Photograph, 6 March 2011.

3.331 Finding A Suitable Way In

My iPhone App gave me a way into the location with which I was not familiar, and felt not in a position to make political commentary on the main topic of CODAD. Also, my

role as project support was to potentially be involved in evaluation so the Colour Grids provided dual use. The colour grid methodology gives a voice to the otherwise silent researchers, whose voice I believe it is important for audiences to hear, and also for those researchers her or himself to be given voice, rather than purely facilitating others; I see this as a similar issue of sustainability and taking care (Stiegler, 2010a) that Strata addressed in respect to community arts. The Clean questions elicit powerful personal commentary on the political state (subject of the project) –the focus of the grid is effective in eliciting information specific to the chosen focus. The abstraction is shown to work across different disciplines, languages and focal theme.

Filmed at a level below the street with water and rock, in the installation at MOMA the piece adds a subterranean level to juxtapose the graffiti images and videos of other places and people above street level. In so doing it also makes the researchers visible to the audience of both trail and installation, which in itself is a Cleaner more transparent approach. Response from participants was very positive – they were interested in my methodology, surprised at how questions drew out deep responses. As part of an intense project there was not time to evaluate further.

3.332 Giving Voice

When we have the space to make our way, a next important step on the journey is to be welcome to express oneself. The voice is said to be the muscle of the soul⁹⁷ yet, like drawing and other forms of art, is something that all too often as children (or adults) we have been criticised for or become overly self-conscious about. Giving Voice is to extend

⁹⁷ This expression, found in contemporary natural voice teaching, can be traced to Alfred Wolfsohn's exploration of the voice following his traumas in the First World War, until his death in 1962, and subsequent work by his student Roy Hart of the Roy Hart Theatre, founded 1969, which focused on group as well as individual vocal expression (Wise, 2007).

a pro-active, supportive invitation to meet a person on their own terms and facilitate their story or expression to be heard. In *Living Voices* the invitation extended is to people with a diagnosis of dementia, in direct response to my experience when filming for a DVD promoting the work of the Alzheimer's Society⁹⁸. In contrast to making a film about the support people require, I wanted to create an opportunity to invite these people who felt unheard to voice whatever words of wisdom or anecdotes they would want to share. To support this process, I introduced Clean Language and the use of metaphor to the interview process, in collaboration with Wendy Sullivan, Director of the Clean Change Company, and Julia Burton, Wiltshire Dementia Support Manager.

In *Two Trees*, presence is explored through self-enquiry as the trees which I frequent come to hold rich multifaceted meanings for me in my daily life and the active learning movement takes unexpected turns.

⁹⁸ The comment was from Sid, as I invited him and another gentleman for 'anything else you would like to say' at the end of a video interview for the Services DVD that I was making for the Alzheimer's Society. Sid responded in an animated manner: 'hang on a minute - it's not very often that people ask us if we'd like to say a bit more!' My colleague at the Society, when reviewing the footage with me, stopped the film and explained that this remark sums up how so many people with a diagnosis of dementia feel – that they are no longer thought of as having anything to contribute. That extract from my video footage (not used in the final Services DVD) is shown in my presentation at i-Docs, and included at Appendix 5.423. The comments referred to are from 1:43 - 1:58 in the video presentation.

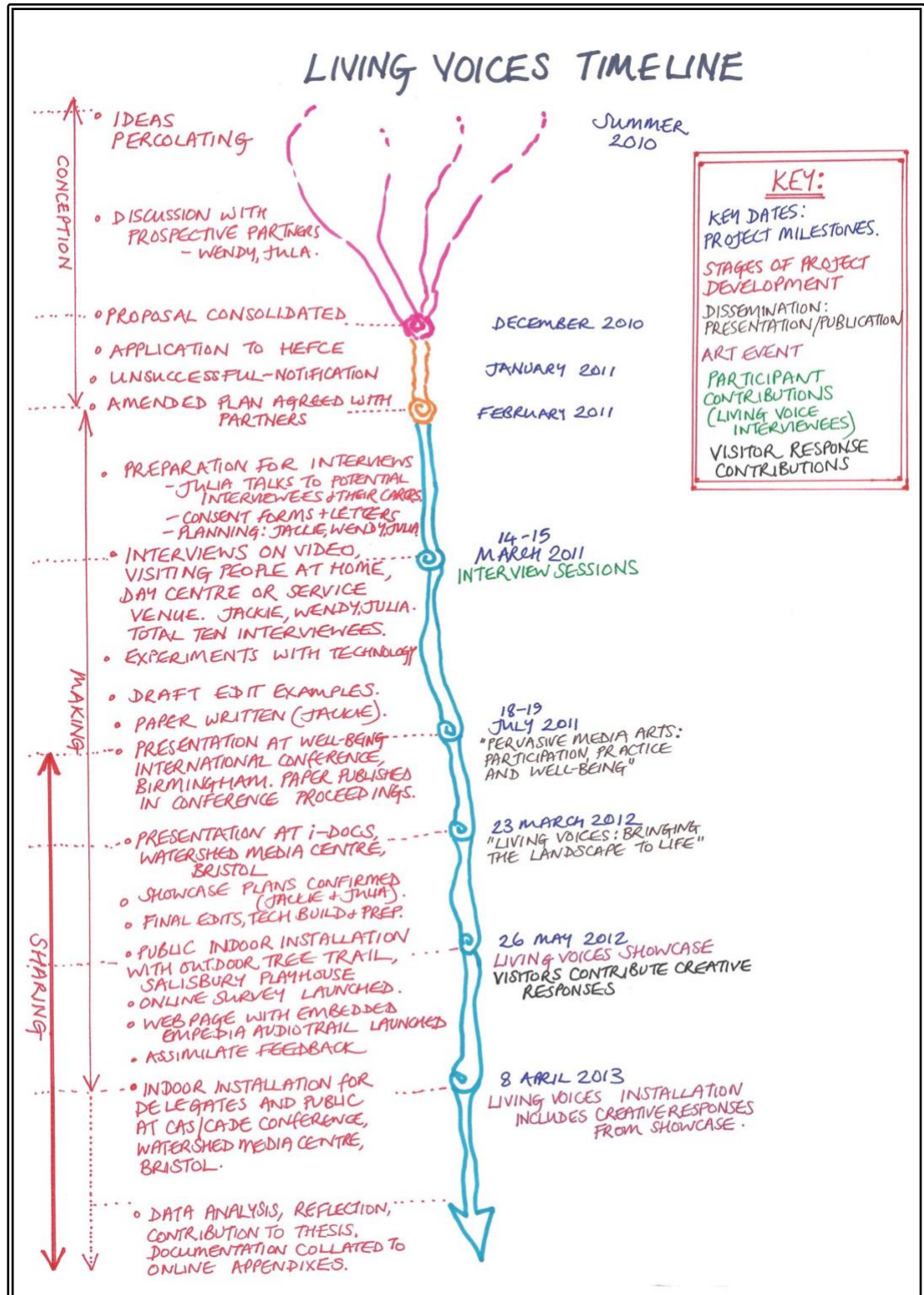


Figure 41: Living Voices: Timeline of Project.

3.34 Presenting Change

Living Voices embraces a therapeutic approach - in its use of Clean Language and the underlying holistic ethos of my practice - but is not therapy. A clear explanation of the difference between art therapy and arts activity is provided by visual artist Zoutewelle-Morris who specialises working in dementia healthcare: 'Art therapy uses diagnosis and planned intervention to cure or lighten symptoms. Art activity uses creative skills to generate a sense of enjoyment, satisfaction and companionship through a moment of engagement without trying to change the person or condition' (Zoutewelle-Morris, 2011, p.173). However, in practice the boundaries are less clear: art activity can have therapeutic benefits for some participants⁹⁹. Some funding objectives for delivery of art activity can come close to Zoutewelle-Morris' definition of therapy, in particular for symptoms of mental health.¹⁰⁰ There is perhaps a difference in expectation: for art activity, symptomatic relief is more likely a spontaneous unanticipated outcome, rather than a therapeutically divisive expectation. Engagement without expectation or endeavour to change the person's symptoms is true in my own approach, and part of what resonates with me about Clean. However, 'change' itself is widely acknowledged as the only thing that does not change¹⁰¹, and it is certainly my endeavour that participant (and audience) activity with my art projects will facilitate any combination of new experiences, insights and creative impulses, as well as other objectives specific to the project. When Clean is used in therapy, it is not to try to change the person

⁹⁹ For example, the pilot arts projects *Dancing Through Life* (2008) and *Bournemouth Symphony Outreach with Singing for the Brain™* (2009) in partnership with Alzheimer's Association that I filmed provide examples of physical and mental symptomatic relief through dance and singing.

¹⁰⁰ For example, I worked on several *Creative Links* (2004-6) projects for **nesa** (North East Somerset Arts) facilitating digital and mono print activities with elderly people who had mental health difficulties. The project was a partnership with MIND and, whilst not promoted as 'art therapy', realised objectives of providing therapeutic benefits.

¹⁰¹ For example, Gere (2008) observes that change is always happening, it is the pace of change that has changed dramatically with digital culture.

through diagnosis or supposition, rather ‘we are waiting for something to distill; something which will drop the client into the ontological level, where there will be a new insight or where there will be a spontaneous experiential change or where the perspectives will be altered’ (Grove, 1991, p.44). In *Living Voices*, although my initial interest in using Clean was oriented towards artistic integrity of mapping content to location, the use of Clean in developing the contributor’s unique tree metaphor did, for some people, seem to create this phenomenological drop to the ontological and distil new insight providing resourceful experiential information - as in the case of Geoff’s tall sequoia tree with its soft bark and powerful smell of frankincense. Dropping into an ontological level in response to the media content is also part of my intention for the visitor listening as if ‘walking in the moccasins of’ the person living with dementia. I use this saying¹⁰² deliberately, and as a different approach to ‘standing on the shoulders of’ or ‘following in the footsteps of’. In one of the interviews, talking about his experience of Alzheimer’s disease, Geoff refers to something similar:

‘So many people have said to me “but you look perfect - there’s nothing wrong with you”. And I say (to myself) well yeah, I’d really like you to sit in my boots for half an hour, then you’ll find out what’s wrong. But I wouldn’t be that churlish.’

*Living Voices Audio: Geoff, Sequoia*¹⁰³

Living Voices aspires to be, like Geoff, anything but churlish. In asking visitors to listen to over half an hour of audio content¹⁰⁴ across various locations, whether seated at

¹⁰² Often attributed as a Sioux or Cherokee prayer, this is sometimes phrased as ‘do not judge another until you have walked a mile in their moccasins’, the saying can be found within contemporary health and wellbeing discourse (Robbins et. al., 2011; Holm, 2010).

¹⁰³ See Portfolio 4.32 for audio file and Portfolio 4.34 for Example Extract from Video Interview with Geoff.

¹⁰⁴ Of the ten interviews conducted, nine could be used successfully. Content from the joint interview with married couple H & D is edited as one audio file, presented in two

listening stations indoors, or walking to encounter trees outdoors, the subtle difference of intention as 'walking in moccasins' as opposed to 'sitting in boots' seems perhaps to be related to the 'generosity' 'wisdom' and 'determination - not one bit of bitterness' that visitors perceived in the words shared by those interviewed.

3.35 Levels of Participation

The multiple dimensions that pervasive media affords (Dovey, 2007) offer multiple potential routes for giving voice, creative expression, and thus inviting the user into the possibility of a learning movement of their own. Approaching participation from a community-based 'bottom-up' perspective of inclusivity and accessibility, 'a creative approach starts out from the potentials rather than the limitations of a situation (in which) trusting the process is an open, highly sensitive response to the ever-changing situation in front of you' (Zoutewelle-Morris 2011, p.20). Participatory art - as distinct from 'activation of the individual viewer in so-called 'interactive' art and installation' Bishop (2006, p.10) - can promote social participation and carries an inherent motivation for 'a restoration of the social bond through a collective elaboration of meaning' (ibid.).

locations for the two trees chosen. The edits used for the work to date comprise eight unique audios totaling 37:56 duration.



Figure 42: Three-Part Interviews. Video Recording, 'Words of Wisdom', 'Metaphor of a Tree', Living with Dementia. 2011.

3.351 Participant

Participants are those who “have a share in or take part in” (Graham and Cook 2010, p. 113) and as such are likely to be creative contributors during the making of an artwork. Participants may contribute by providing material that will become content for the piece - on their own or through facilitation - or by creating a unique interaction (such as a route walked) and subsequent record (for example a GPS trace or unique compilation of audio clips) in response to their experience of the work. A participant can also be “a person who experiences something in common with others” (Oxford English Dictionary), and, I would add, through that common experience may become aware of the idiosyncrasy of individual experience. Participants may be involved in the sharing of an artwork in which they have participated; within this sharing stage they may be involved as audience, participant or collaborator.

3.36 Movement and Stillness

Participation is extended to audience members, as in the Showcase and Woodland Walk of *Living Voices*: here it is at least twofold – the layered audio of metaphoric, sensory and conceptual narrative evokes for these listeners a desire to share their memories and associations, and to reiterate with appreciation the words they have listened to. *Living Voices* conveys ‘the sense...of their world...something very special and it feels like a privilege...quite amazing...there’s a lot there’ (Alzheimer’s Society staff member comment on Salisbury Installation). The data collected from the Showcase visitors (Portfolio 4.5) demonstrates a felt effect, akin to the ‘moccasins’ effect that I was curious about.

3.37 Holding the Presence

A significant learning from the Showcase was the impact of the indoor installation, which allowed people to be ‘slow’, to listen undisturbed, dreamily gaze at images of trees, and express their own response, in the U-movement of presence. Thus, taking a ‘pervasive media’ approach to representing the indoor material had a stronger impact than I had anticipated, but not out of keeping with the deep need of humans for rich connection with trees and foliage known as ‘biophilia’ (Wilson 1986), and its technological relative, ‘technobiophilia’ (Thomas, 2013). The interview with visitor ‘E’, with transcript and table of findings, reads to my mind as a testament to the success of the triologue narratives and to eudaimonia as a path experienced through walking albeit briefly in another’s moccasins. ‘The different levels – emotional levels and philosophical levels, to be honest, that were there – very strong’ (Salisbury showcase visitor ‘E’ feedback, Portfolio 4.552).

3.371 Placeholders

Living Voices showed how QR code stickers on trees could act as placeholders, but that this could translate very accessibly to pictures of trees indoors, at different scales – the community-sized images of the Showcase, and the intimate postcard-sized images at CAS/CADE. *Two Trees* takes the enquiry out into the physical landscape, to listen deeply to two particular trees over an extended period as these trees become placeholders of not only the geographical space but also emotional and philosophical levels through iterations of making with the Colour Grids using *Hunter Gatherer App*. The grids, with outline explanation, are pictured below, Figure 43 and collated at Portfolio 2.311. Progression of three gallery installations (Appendix 5.28) conveys the presence of improvised transformation visually in the images below, Figures 44-46.

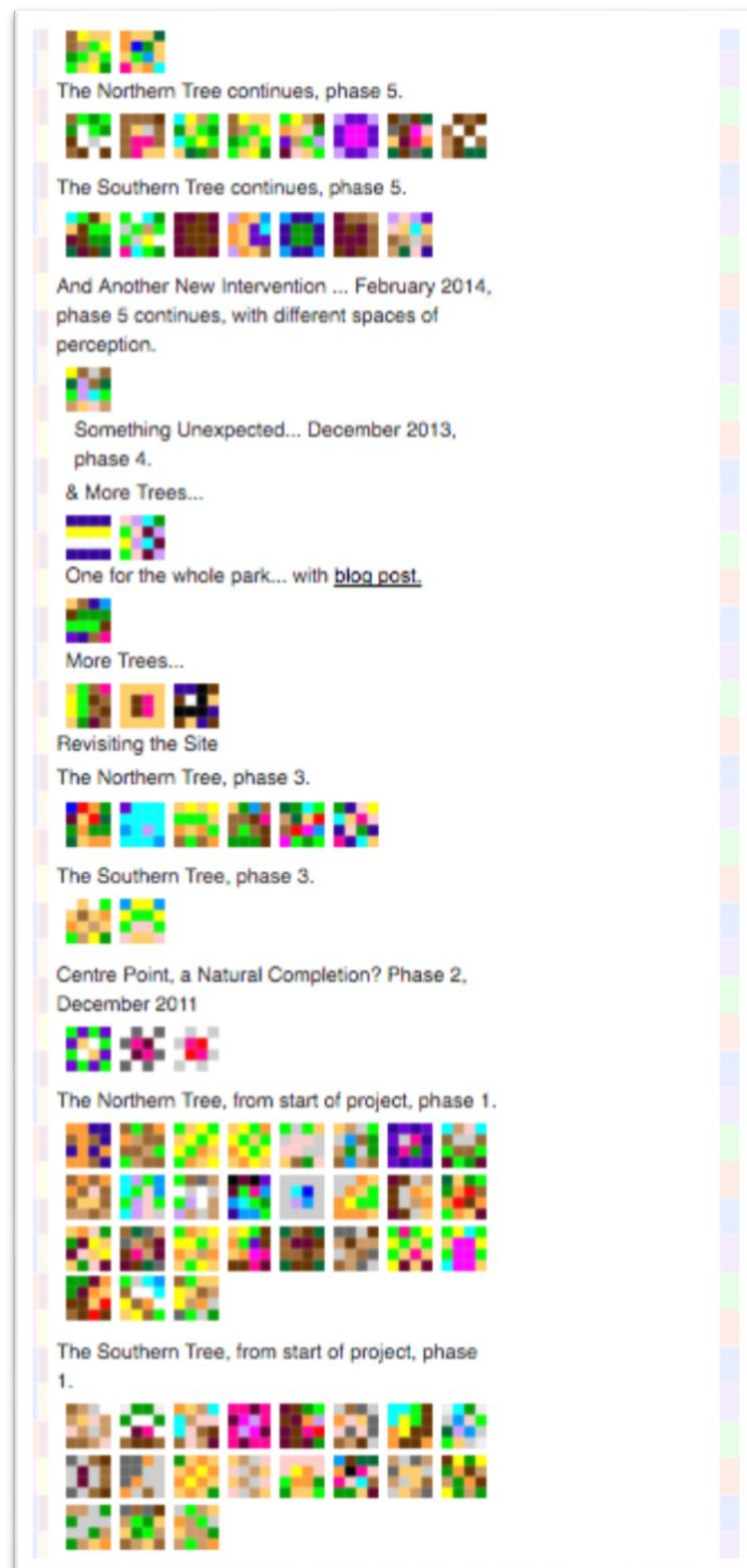


Figure 43: Colour Grids, Two Trees, 2011-14. Screenshot from Gatherer Website, Two Trees Tail. 14 August 2017.



Figure 44: Two Trees. Installation at PhD Practice Based Research Showcase, Phoenix Cube, Leicester 15 -18 August 2014. iPads, Audio Stands, Photographs, BluTac, Scissors, String. Documentary Photographs by Jackie Calderwood, 14 August 2014 and Sean Clark, 15 August 2014.

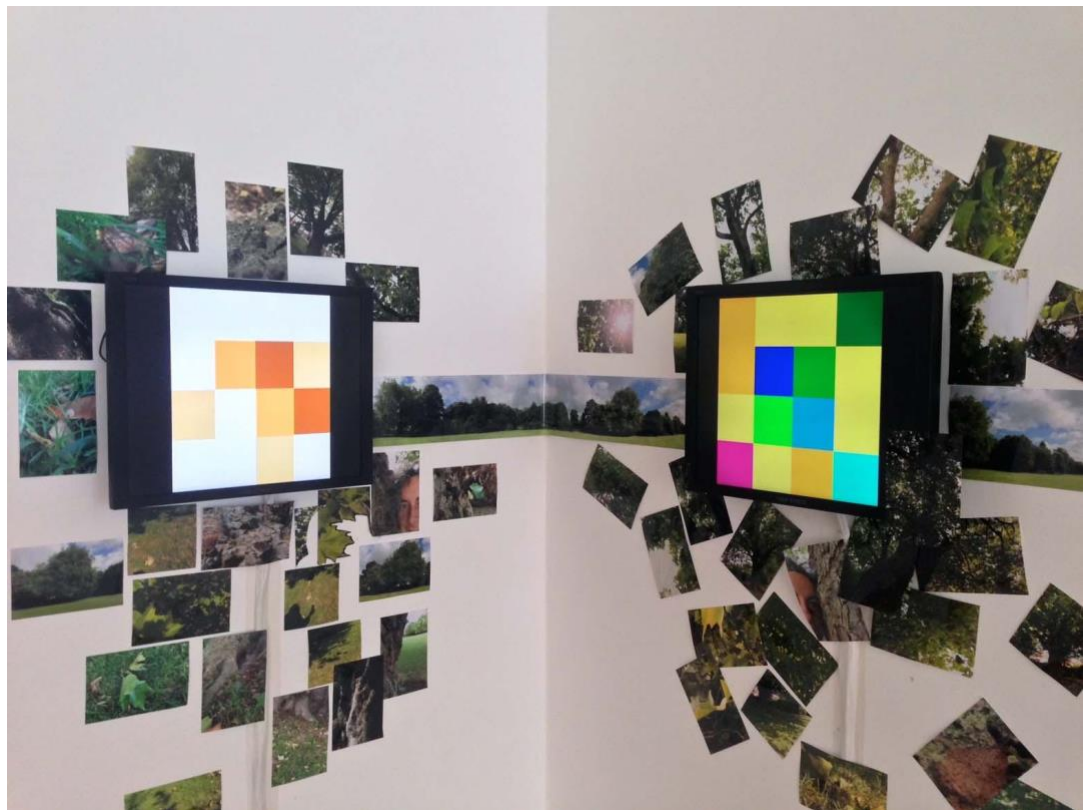


Figure 45: Two Trees. Installation at Interact@LCB, Leicester, 2014. Digital Monitors with Audio Speakers, Photographs, BluTac, String, Scissors. Photograph by Sean Clark.

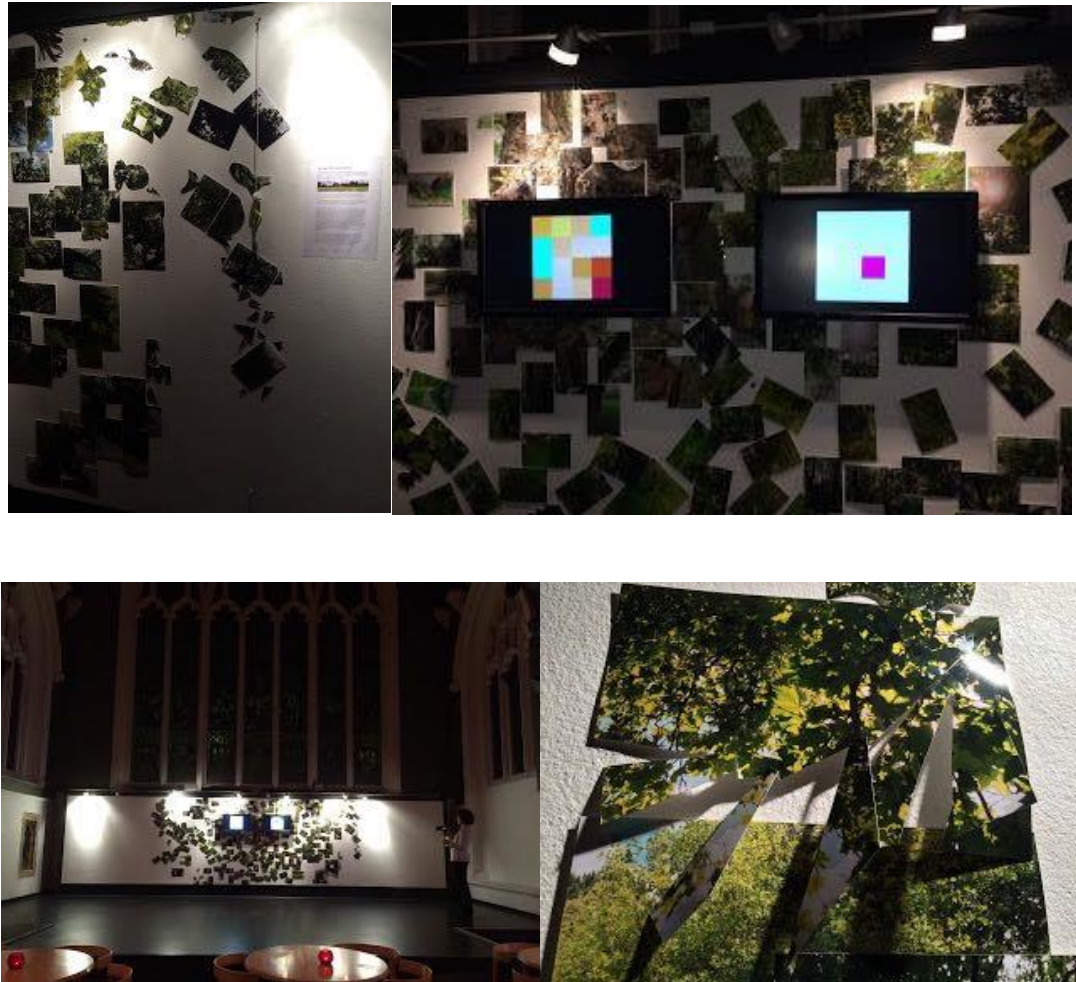


Figure 46: Two Trees. Installation at Virtual Worlds, Salisbury Arts Centre. Digital Screens with Audio Speakers, Photographs, BluTac, String, Scissors. From Top Left Sunwise: Invitation to reshape photos, 2 Screens close-up, Installation on Altar Café Area Stage, Reshaped Metaphors – detail. Photographs by Jackie Calderwood, November 2014

3.4 Spheres of Community

'It is very easy to make clear what you want a film to say, but I did not wish to engage in overt propaganda, even for the right cause. I wanted to create an experience through the films, something where people could have the freedom of their own response to them.'

Godfrey Reggio, quotehd.com accessed 25/10/16

3.41 These Interesting Times

A discussion of Community necessitates awareness beyond oneself. Reggio's quote, above, brings into question multiple levels of provocation in relation to these times: firstly, its source. With the rapid developments of connectivity, changes in public communication practices and new forms of media, where does our new information come from and how do we encourage our children and our vulnerable adults to develop the skills and discernment to navigate safely in this information sea? And yet this question applies just as readily to how we take on our own new knowledge in those moments of change when our inner knowing can emerge. Offering supported opportunities for participation is one answer. At other levels, further ethical issues arise: clear communication for informed consent, awareness and security of what personal data is stored (Stahl, 2010), where, and through which third parties (if any) it passes. The physical materials of computing raise questions concerning privilege and access (Fleuriot, 2008-10), but also of sustainability, environmental and social impact where they too are sourced (Cubitt, 2009).

The turmoil of our times is highlighted in the field of geology¹⁰⁵ at the turning of the millennium, with Crutzen and Stoermer's proposal (2000) that a new geological age be

¹⁰⁵ I have been interested in geology from an early age and had been accepted from school to study geological engineering at University. Whilst this was not the direction I pursued, my interest remains, and it was my encounter with Teri Rueb's Core Sample, on which she presented at HP Labs' mscape conference in Bristol, February 2007, that made the connection for me between geology and pervasive media art, somehow

recognised, following on from that of the Holocene - meaning Recent Whole, the past ten to twelve thousand year post-glacial epoch of stable climate - to the Anthropocene, in recognition of the irreversible impact of human activity on the geosphere since the introduction of the steam engine and resulting industrialisation. Crutzen and Stoermer suggest the Anthropocene began in the latter eighteenth century, 'the period when data retrieved from glacial ice cores show the beginning of a growth in the atmospheric concentrations of several "greenhouse gases", in particular CO₂ and CH₄' (ibid. p.17). By 2007 Crutzen had identified three stages in the arrival of the Anthropocene - The Industrial Era (ca. 1800–1945), The Great Acceleration (1945–ca. 2015) and their hope for a third stage, Stewards of the Earth System (ca. 2015–?), concluding that 'Enormous, immediate challenges confront humanity over the next few decades as it attempts to pass through a bottleneck of continued population growth, excessive resource use and environmental deterioration' (Steffen et.al., 2007, p.620). The current expert Working Group on the Anthropocene suggest that the proposed epoch¹⁰⁶ may be identified by the increased rate of species extinction and the scale and global distribution of radioactive particles, soot, pervasive plastic pollution and even domestic chicken bones (Carrington, 2016).

coming full circle in my interests. Reading of the Anthropocene, I am struck by not only the appalling scale of human impact over recent decades, but also the absurdity of concern over how to measure a geological epoch impacted by human activity, when it is such a relatively miniscule amount of time that we humans have been measuring such things for - how can we possibly anticipate that Anthropocene samples will be measured, and by whom, in geological epochs to come? The notion of geological time fascinates me, and recurs within this research practice.

¹⁰⁶ In August 2016 the expert working group recommended adoption of the Anthropocene to the International Geological Congress, proposing a start date of about 1950 due to the dispersal of radioactive elements following nuclear bomb tests, and the global distribution of these 'markers'. Further research is undergoing to establish the specific signals (deposits found worldwide) that will be used to identify this epoch. Whilst a final decision on recognition of the Anthropocene is yet to be made, the impact of human activity on the geo (and bio) sphere is recognised as already highly significant for millennia to come.

With ‘life in turmoil’¹⁰⁷ we risk the loss of an ‘earthly unity through the mystery of diversity’ replaced by the ‘awesome power of technical homogenization’ (IRE, 2014) Are we encaptured and homogenised as Reggio’s film *Evidence* (1995) suggests, living in a media-encapsulated Naqoyqatsi (civilised violence) (2002), or is there another way in which we might use technology to reclaim the mystery of our diversity (Stiegler, 2014), renew our connection with this earth, awaken our creativity (Robinson, 2001, 2010) and with that imagine a way of being in which we may become antifragile (Taleb, 2012) in the stewardship of this earth system and our communities, and we our self may thrive and flourish?

3.42 Noetic planes

Stiegler attributes art with the potential to raise the intermittences of ‘noetic planes of consistency’, and “by such practices we provide access to what might be called joy... such practices, which are *therapeutic* and by which we take care for of ourselves and others, constitute *par excellence* the meaning of works of art and of spirit” (Stiegler, 2009b). Todres (2011) demonstrates that ‘phenomenologically informed methodology demonstrates a concern to care for our informants’ voices, to care for the human phenomena that are being expressed, to care for how our own voices as writers and researchers reveal, conceal, and co-create, and to care for our readers as part of the ongoing conversation of understanding.... We are not only concerned with ‘truth’ but also with ‘aesthetics’.’

¹⁰⁷ The title of Reggio’s first film *Koyaanisqatsi* (1982) is translated from the Hopi language as ‘life in turmoil’ or ‘life out of balance’.
https://www.koyaanisqatsi.org/films/k_defs.php [Accessed 25/4/18].

Stiegler's position encapsulates tensions which I explore through my research practice: how to utilise technology that invites participation and an economy of contribution, that is non in-human in its values, and that accommodates the political and spiritual will, for paying attention and taking care of self, other and the collective; promoting individuation and exploring the relations between individual individuating and collective individuating. To seek opportunities for the imagination, to move towards this noetic potential, where we may find increasing intermittences of a non-inhuman, even desirable and joyful, individual and collective future. But what form might this work take and how can I instigate it?

In addressing the uncertainty of living in the modern world, Nicolescu states 'transdisciplinarity is not the way, but simply a way of bearing witness to our presence in the world and our lived experience linking the amazing ways of knowing in our time' (Nicolescu 2002, p. 142-3). He proposes *transhumanism* as 'a new form of humanism that offers each being the greatest capacity for cultural and spiritual development' and claims that this transhumanism "involves searching for that which is between, across, and beyond human beings - that which could be called the Being of beings' (Nicolescu 2002, p. 144). Clear that transhumanism should not become dogmatic or 'a fatally destructive homogenization' he proposes that it aim for:

The maximum actualization of unity in diversity and diversity in unity. The focus will be placed ... on a flexible structure oriented toward welcoming complexity. ...At the centre of our questioning is the dignity of the human being, our infinite nobility. ... The recognition of the Earth as a motherland is one of the imperatives of transdisciplinarity.'

Nicolescu 2002, p. 144

3.43 A State of Community

My understanding of Community¹⁰⁸ comes from my foundational experiences of M. Scott Peck's work through the Community Building in Britain experiential workshops of the mid-late 1990's. In Peck's model, developed during his career as an army psychiatrist, any group of people will pass through any of four stages, in any sequence, any number of times. These stages are Pseudo-Community - the 'party-talk' stage of finding things in common, Chaos – where conflicting agendas come to the fore, Emptiness – where whatever lies in the way of true community may surface for example old wounds or reluctance to express natural leadership, and Community, an almost tangible state of being together, in which people feel moved to speak and there is space for everyone to speak (not talking over or feeling unable to contribute or unable to be heard). In Community difference is acknowledged and valued. Peck likens Community to the Holy Spirit descending, yet it is a non-denominational process requiring no specific beliefs. There is no guarantee or determination of Community, yet certain guidelines support the group's process in building community: individuals are encouraged to state their name and own their contribution, facilitators are more like space-holders who announce start, break and end times, and only intervene if the agreed 'rules' are overstepped. Participants are expected to commit to the entire process and not leave early. Beyond this, behaviours emerge and the group responds as they will.

3.44 Community, from Theory into Practice

Although Peck uses analogies of war, in the face of nuclear weapons, with his call for a new kind of communication - 'a battle to change the rules of human communication' (Peck, 1987, p.330) - fighting those who are not enemies but are 'our beloved', he

¹⁰⁸ See Glossary, Appendix 1, for my use of the term Community.

proposes ‘the keystone of the strategy required to win this war is community, and the weapons can be only those of love’ (Peck, 1987, p.330). Lakoff and Johnson (1980, pp.4-5) invite us to consider a culture based not in the conceptual metaphor of ‘war as argument’ (with all the entailments of win/lose, conquest/suffering and death)¹⁰⁹ but one of dance in which ‘the participants are seen as performers, and the goal is to perform in a balanced and aesthetically pleasing way’ (Lakoff & Johnson, 1980, pp.4-5). Changing the metaphorical concept (or ‘conceptual metaphor’ as they then term this) changes the entailments that go with it, and the affordances available for the ‘user’ of thought/action/language in context. From my experience of Community Building in various positions as participant, trainee, co-facilitator, a range of conceptual metaphors would be fitting to convey the dynamics at play when a group of people are ‘thrown together’ with the ambition to ‘get along’ - war, dance and journey being not uncommon amongst them. Clean allows us to question, without bringing further metaphors in to ‘muddy the waters’, *What kind of ‘thrown together’? And is there anything else about ‘get along’?* In this way we start to discover the inherent metaphorical concepts, and with that the expectations, that each person holds. The answers may be different to what our own metaphorical concepts would have us believe. Peck’s values of Community and Love seem admirable, and he has offered a route-map to reach that destination, however I at least would prefer a metaphor for the process of reaching this new kind of communication, not of war but of a creative process not unlike dance, and a process not unlike a journey, with facilitation not unlike that of community arts. Thus Community Building as a metaphorical concept for me personally (and therefore free from Peck’s context of war) runs through the foundations of my work with pervasive media and my own research to establish a process whereby

¹⁰⁹ Lakoff and Johnson (1980) show that, whilst war and argument are different things, the sense that argument is war is embedded in our Western culture. This conceptual metaphor structures, at least partially, how we argue and how we think about what we do when we argue – we defend or attack a position, counterattack, win and demolish arguments, find targets to shoot at. The activity is metaphorically structured, and so is the language. It becomes normal to talk about argument as war – literal and without poetry, fancy or rhetoric.

pervasive media might bring the 'user' into a community of thought, action and language (all three of Lakoff and Johnsons' identified territories from the metaphoric, sensory and conceptual domains) his or her self, in the context of the journey they walk, the themes of the moment and in relation to the people who walk around them. I do this by encouraging all voices to be contributed and heard, with a non-judgmental acceptance of the contributions made. (In the projects of this research there has been no occasion requiring censorship, however, should contributions be deliberately offensive, illegal or inappropriate for public access then they would not be shared and appropriate action taken, following best practice for artists working in community facilitation.)

The principle of 'Design for Emergence', recommended by Reid et al. (2011) for research in location aware games, is applicable in my own research with location aware pervasive media art. The aim of the design for emergence approach is "to provide just enough of a game context and challenge for people to be creative, to extend and enrich the experience of play through their interaction in the real world" (Vogiazou et al. 2006, p.45). In my artworks the context is one of a personal journey in community rather than of a game. However, where appropriate, I aim to design and make work for curiosity and playfulness in which participants may create their own 'game' if they so desire.

These interactions can both enrich the user experience and inform the design process of ubiquitous social applications so that they can be improved in an iterative fashion; that is the emergent behaviours can be factored into subsequent designs to improve game play and enhance the user experience. We now extend this model to add the idea that emergent behaviours or phenomena that are identified from the research field trial should then be isolated and explored in a bottom-up experimental approach.

Reid et al. 2011, p. 54

In my research, I combine designing for emergence with a bottom-up experimental

approach, creating a dialogue between iterations of a single artwork, and between each artwork and the next. I am also interested in the changes of perspective and opportunities for reflection that can be introduced by iterating a particular work across platform, time and place: what kind of interaction and reflection become possible and how might this illuminate, change or extend the experience of those involved, or assist in sharing the artwork (and experience) with a wider community? I use various strategies to invite feedback and observe interactions at different stages of this iterative lifecycle of the artwork. These include digital and non-digital interactions on location, and subsequently offline, online and in public events.

Community Building as a practice, shows us in my projects in similitude to the roles of facilitator, trainee and participant that I have experienced with Peck's work. In common with facilitation of Community Building, in each of my public projects there is a holding of space with marked timeframe, facilitation inherent in the approach and tolerance for others shows as all routes presented, all voices encouraged to be heard.

So that the way we **think** about what we are doing, and thus also the **act** of doing and the **language** we use, has more chance of avoiding dogma and constraint and less chance of getting in the way of the state of Community that Peck suggests we may find.

3.45 Montola and Design for Expansion

The following table is adapted from Montola et. al.'s excellent textbook. (Montola, 2009 pp.77-129). *Designing for expansion* becomes my focus when considering problematics of film expanding via play and pervasive media.

Designing Spatial Expansion	Designing Temporal Expansion	Designing Social Expansion
Playing in Public <i>Sightseeing and Local History</i> <i>Playing in Prepared Locations</i> <i>Urban, Suburban, and Rural</i>	Styles of Temporal Expansion <i>Dormant Games</i> <i>Ambient Games</i> <i>Asynchronous Games</i> <i>Temporally Seamless Games</i> <i>Persistent Worlds</i>	Game Awareness <i>Game Invitations</i> <i>Modes of Participation</i>
Playing on the Move <i>Traffic and Transportation</i> <i>Global Gaming</i>	Structuring the Game <i>Duration</i> <i>Starting the Game</i> <i>Tutorial Mode</i> <i>Change Over Time</i> <i>Late Arrivals and Early Leavers</i>	Playing with Outsiders <i>Fostering Pronoia</i> <i>Emergent Interaction</i> <i>Empowerment on the Brink</i> <i>Double Life</i> <i>Power Structures</i>
Physical Play <i>Indexical Environment</i> <i>Urban Exploration</i> <i>Exergames</i>	Managing Stress <i>Contextual Adaptability</i> <i>High Stakes and Social Obligations</i> <i>Interruptability</i> <i>Pace and Stress</i> <i>Information overload</i>	Social Play <i>Performative play</i> <i>Having Fun Together</i> <i>Collective Play</i>
Expanding to Virtual Spaces <i>Cyberspace</i> <i>Mixed Reality Games</i>		

Table 6: Design Considerations of Pervasive Games. Adapted from Pervasive Games: Theory and Design, Montola, Stenros & Wærn, 2009: Chapters 4-6.

3.46 Hunter Gatherer and Conception of the Magical Creature

The magical creature was conceived as my response to the challenges of *Hunter Gatherer* conception – the dialogues and research in preparation for commencement of the project. My commission for *Hunter Gatherer* was to create one of the first-ever series of

geoartcaches,¹¹⁰ exploring the potential of art as treasure in the GPS-enabled hunting of hidden geocaches. I first thought to find a legend or contemporary mystery of the Dales with which to construct a narrative enticing a non-captive audience to take part. On Exmoor (closer to my home) there are stories of black panther-like cats occasionally sighted. I wondered whether a similar creature might inhabit the Dales. My questions drew a blank, but the people I asked began to wonder what there might be, and so I decided to pursue a creature not yet known.

My aims for the *Hunter Gatherer* geoartcache commission were threefold:

- (i) to develop my colour grid methodology and publish *Gatherer* iPhone app
- (ii) to investigate the potential of digital media / experimental film as treasure for geocaching
- (iii) to explore ways that visitors finding the cache might contribute to that digital media treasure

And all of that within the framework of my research question: how can pervasive media contribute to a multimodal and holistic user experience of the ambulant landscape?

The emphasis I wanted to stress for the user visiting the cache site and interacting with the work was that they use pervasive media to take the time to experience the place, and themselves in it. *What might they perceive, sense, notice, and how then might they express and share that in their media response?* And so the narrative of a magical

¹¹⁰ Geoartcache is the name given by Chrysallis Arts, Yorkshire, in 2010 to their project exploring the potential of combining art and geocaching. A geoartcache is a geocache created by an artist that offers some kind of art experience or reward as part of a series of caches. I was awarded one of three initial artists commissions for my proposal of Hunter Gatherer. For further information see <http://www.geoartcache.com/>

creature that comes into being as visitors find and respond to messages in the geoartcaches, was my way of enticing participation, inviting awareness of self in site, and collaboratively creating a treasure to deliver. The pervasive media used to bring the creature to life includes my *Gatherer* app, the geocaching community app and any GPS tracking devices the visitor may use, digital audio buttons pre-recorded with a message attributed to the magical creature installed in the cache boxes, online repositories and my project website which has locked areas for treasure that can be 'unlocked' using a numerical 'key' (passcode) found in the cache, and any social media email or text the visitor may use to send in their contribution. As well as these digital modalities, coloured crayons and waterproof sketch pads (log books) in the cache ensure that everyone can take part regardless of technological knowledge or availability (of devices, phone signal or internet access). Having found a cache, visitors can access and contribute to the growing collection of treasure that brings the magical creature into being. The creature's being is reflected in the new media available and in the imaginations and responses left by the visitors in the cache logbooks or sent using the *Hunter Gatherer iPhone App*.

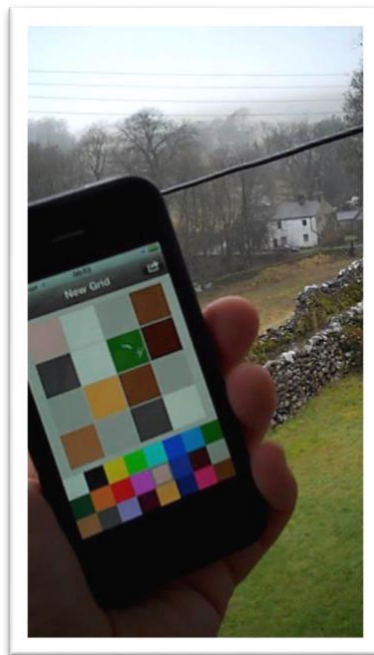


Figure 47: Gatherer iPhone App, Yorkshire Dales, Photograph, 2011.

The magical creature is an invitation to suspend disbelief, if only for a moment, and to plant, nurture and share the smallest of seeds, that of the creative imagination and the possibilities it unfolds. In doing so, one is opening the door to the suggestion that this might just be worthwhile. And the recognition that what the individual has to share is no less crazy or misguided than the next - indeed, whatever they offer, is being held as a treasure, from the moment of their unique experience of time and place, from whence it came.

3.47 Having a Moment With The Magical Creature

In an early *Experimental Walks* workshop I facilitated with the IOCT Masters Students (Portfolio 2.306), a new language of the Colour Grid was born: 'having a moment'. With the constraint of only one iPAQ between the group for recording location of the two moments offered each person to record and express with a paper grid and questions, the group quickly shifted from a mundane language asking details about the task and location into what could have been mistaken for an esoteric quest or spiritual insight gathering with observations such as 'I'm having a moment right here and now' 'That was my moment – and you're in it!' 'My moment was back there – everyone was busy – it's been overlooked, you can't reclaim it, the moment's passed'.

I think of the magic moments of connection, through the extended sensorium of the five senses plus the creative imagination and making of expression, with the Magical Creature, as 'having a moment.... with the Magical Creature'. A kind of Community Building between one's self and one's daimon, muse, creative wellbeing and human flourishing – moving beyond the challenges of a world in turmoil to connect with one's own earth-sky world and perhaps be refreshed for the role of Earth Steward to which, potentially, we all must rise.

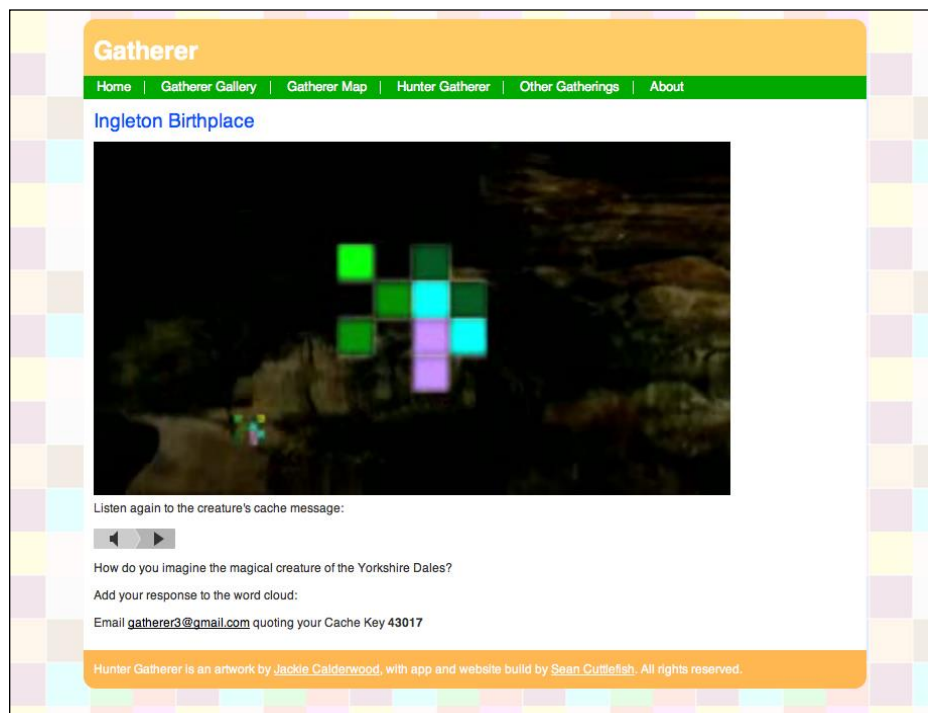
3.48 The Magical Creature as Daimon

*'A dream, an imagining, a whisper in the wind...
Send me your message so my song can begin!'*

Voice of the Magical Creature, Audio Button, Ingleton Birthplace Cache, Hunter Gatherer, 2011, Portfolio 3.62.

*'What did my imagination tell me in this magical place?
As the sunlight flitted through the trees.
And whispered brightness onto the leaves.
I felt the serenity of this magical place.
And let the sunlight kiss my face.
The gentle caress of the breeze.
And the ripples on the stream.
Was that the creature taking shape.
Or was it just a daylight dream?
I watched the colours dance on the water.
The reflection of Pip, who is my love's sweet dream.
The memory of this place will remain.
The scent, the sight, the sun, the name.'*

*Geocache Visitor User-name 'StormyDown', 3 July 2011,
Ingleton Birthplace Cache, Hunter Gatherer, Portfolio 3.83 Excel D:21.*



*Figure 48: Hunter Gatherer: Website Screengrab, 13 July 2012.
Ingleton Birthplace Cache Reward.*

Magical creatures have opened our imaginations and connected us with the forces of nature across the ages, shifting shape through the changing times and cultures; yet with a surprisingly visceral continuity ‘for in our dreams and imaginations, there is no ‘extinct’ or ‘yet-to-be’, only an eternal present where all creatures exist’ (Matthews J. & C., 2005 p.xxii).



Figure 49: Magical Creatures in the Museum of Archaeology, Athens. Photographed During my Research Visit, March 2011.

Throughout history magical creatures have eluded and engaged with humans and vice versa. Often the boundaries of what is magical and what is zoological blur with different perspectives of time, place, and the current fashion for knowledge. Aristotle's C4th BC 'History of Animals', based on his observations and dissection of living creatures, was influential for over a thousand years, during which time some of his accounts - such as an octopus that changes colour - were considered fanciful, only to be later confirmed by science. The Physiologus of Alexandria, by an unknown Christian author in C4th AD, describes with equal sincerity unicorns, sirens and ass-centaurs, alongside the likes of hedgehogs, ants and ant-lions; imbuing the creatures, stones and trees that it features, with moral and mystical Christian allegory. The Greek text of the Physiologus was

translated to Latin and augmented in Medieval Versions¹¹¹ across Europe, paving the way for subsequent bestiaries to emerge.

In the *Element Encyclopedia of Magical Creatures* (2005), Mythology and Celtic folklore experts Caitlín and John Matthews provide a comprehensive exploration of magical creatures, mythological figures and seemingly ordinary animals that embody special characteristics. The diverse examples collected span millennia and cultures worldwide, with new creatures emerging in the present time through the worlds of cinema and television¹¹². The Matthews' exploration considers animals and magical creatures in a not dis-similar frame from monsters, gods, and human hybrids - even zombies. However, some aboriginal cultures see animals through a different frame. For the Native peoples of North America, animals are considered as familial relations, who embody particular strong yet subtle 'medicine' - valuable attributes and behaviours - that can be learned and used by humans (Sams & Carson, 1988; Brown, 1992). Here we find creation myths in which animals - rather than a God who creates humans in His likeness - bring the world into being. In the Miwok (West coast) creation story, fox and coyote create the

¹¹¹ See, for example, Curley's annotated English translation of the Medieval Latin, featuring reproductions of woodblock prints from the 1857 G. Ponce de Leon edition.

¹¹² Examples cited by the Matthews include the return of dinosaurs to *Jurassic Park* (Spielberg, 1993), the intergalactic species of *Star Wars* (Lucas, 1977-2018), vampires and werewolves of *Buffy* (Whedon, 1996-2003), *Angel* (Whedon, 1999-2004) and *Blade* (Norrington, 1998), the return of the dobbie and other magical creatures in the *Harry Potter* series (Rowling, 1997-2007), *Shrek* (Adamson & Jenson, 2001) and other creatures who come to life through computer-animated adventures. Though not listed in the encyclopedia, computer games and mobile apps also provide fertile territory for the emergence of new mythological beings and magical creatures, as *Pokémon Go* (Niantic, 2016) demonstrates. For further information on these films/TV series/books, see: <http://www.jurassicworldmovie.co.uk/> <https://www.starwars.com/> <https://www.imdb.com/title/tt0118276/> <https://www.imdb.com/title/tt0162065/> <https://www.imdb.com/title/tt0120611/> <https://harrypotter.bloomsbury.com/uk/> <http://www.dreamworksanimation.com/shrek/> <https://www.pokemongo.com/en-uk/>

world so that they may travel together in it, rather than be alone (Bruchac, 1992 pp. 2-5).

3.49 The Hunter Gatherer Community

This project challenged me to voice much more of my own agenda, to become a 'visible' part of the project, creating the story, using my voice as the creature, making decisions about what to include and how to portray. Aiming to increase a sense of presence with the creature as absent and in residence, and the movement linked into the time cycles of the year. Augmenting experience with the presence of unlocked media on website. I continued to explore this migratory presence of the Magical Creature over Skype with a creative presentation for Postdigital Encounters (Appendix 5.422) and used premonition and story to catch traces of it in my writing of a paper for Avanca Cinema Conference (Appendix 5.115).

Figure 50 shows the range of interactions visitors made with each cache site over the period of the project. Social media and iPhone App uptake were low. The existing geocaching community website and the cache log books were consistently used, and appreciated as novel, throughout.

Cache	Media-all caches subtotals/period				Media totals	Ingleton Imagines				Kettlewell Sees				Conistone Hears				Beckermonds Smells				Gargrave Feels						
Period	1	2	3	4		1	2	3	Media sub totals /cache	1*	2	3	Media sub totals /cache	1	2*	3	Media sub totals /cache	1	2	3*	Media sub totals /cache	1	2	3	4*	Media sub totals /cache		
Email (total)	3	0	1	1	5	2	0	0	2	0	0	0	0	1	0	0	1	0	0	0	0	0	1	1	2			
No. of photo attachment ²	2	0	1	2	5	0	0	0	0	0	0	0	0	2	0	0	2	0	0	0	0	0	1	2	3			
App ³	4	4	3	0	11	1	0	0	1	1	1	0	2	0	1	1	2	1	2	1	4	1	0	1	0	2		
Cache logbook ⁴	28	33	54	21	136	5	13	8	26	8	7	15	30	5	3	7	15	5	2	3	10	5	8	21	21	55		
Drawing ⁵	1	3	1	1	6	1	3	1	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1			
Grid ⁶	14	12	23	7	56	0	0	0	0	2	5	8	15	3	1	2	6	4	2	3	9	5	4	10	7	26		
Facebook	0	1	0	0	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Geocaching Website logs	22	38	61	30	151	5	13	8	26	6	7	13	26	4	8	8	20	4	1	8	13	3	9	24	30	66		
Photo upload	0	3	9	3	15	0	2	1	3	0	1	3	4	0	0	2	2	0	0	1	1	0	0	2	3	5		
Favorite award	0	4	2	2	8	0	2	0	2	0	2	0	2	0	0	0	0	0	0	2	2	0	0	0	2	2		
Period totals	57 ⁷	76	119	52	304	13	27	16	56	15	15	28	58	10	12	16	38	10	5	12	27	9	17	47	52	125		
17 ⁸	22	36	15	90	1	7	2	10	2	8	11	21	5	1	4	10	4	2	6	12	5	4	13	15	37			
Unique visits ⁹	32	42	74	32	180	6	13	11	30	9	9	18	36	6	8	9	23	5	3	9	17	6	9	27	32	74		
Unique visitors ¹⁰	Total, all caches, all periods: 146				Multiple visits:				Visits made: 15				3				2				1							
Visitors' media use	Attachments & favorites:				0.1				0.2				0.3				0.4				Media used: 1				2			
Media (units of 1)	No. of unique visits:				67				8				1				1				No. of unique visits: 63				111			
Attachments & favorites (units of 0.1)	Total a&f per unique visit:				1				1.1				2				2.1				2.2				3			
	No. of unique visits:				40				23				62				43				6				1			

Figure 50: Table of Hunter Gatherer Visitor Activity, 5 Cache Sites,

1 May 2011 - 13 April 2012.

3.5 Spheres of Iteration

*'Paying attention...
What catches the eye,
Colours as concepts, senses,
Sight, sound, smell, emotion...
Metaphors reflect experience:
... A momentary glimpse.
Traces of a route walked.'*

*From 'Experimental Walks' 1:40 version for looped outdoor projection at
Moving Image, December 2010, Gallery 12, Leicester. Portfolio 2.305.*

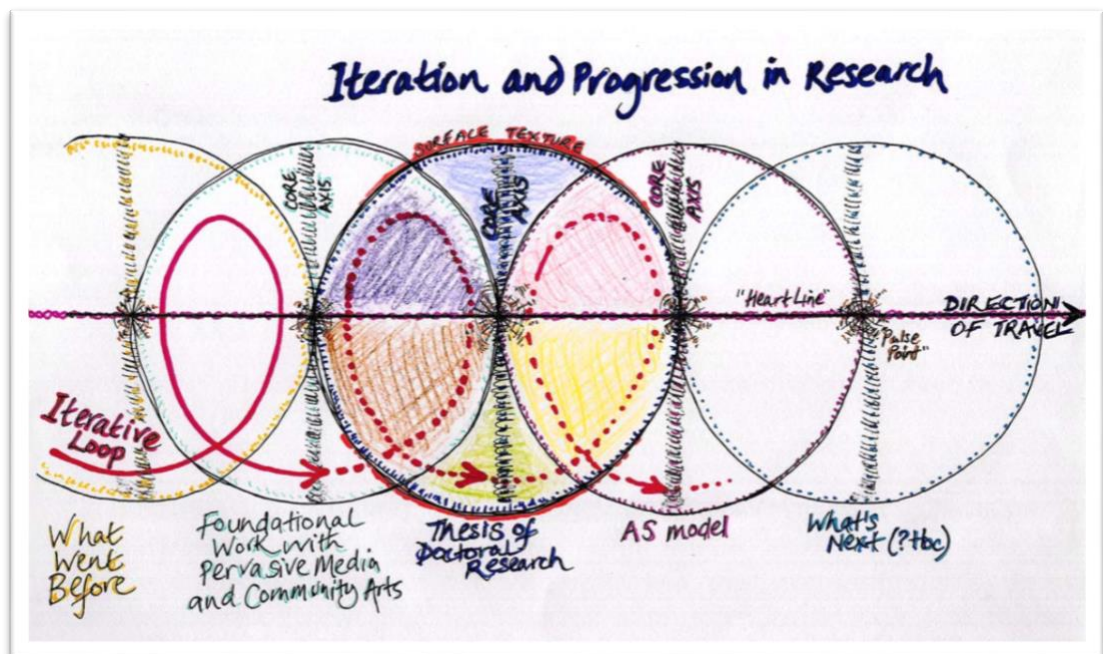


Figure 51: Iteration and Progression in Research. Drawing. August 2017.

The diagram of Figure 51 demonstrates how spheres interact, seen as a linear progression through time, depicted from left to right as the 'direction of travel', as is the

customary way of the Western world¹¹³. The diagram shows how both the previous and subsequent spheres overlap significantly with the thesis of doctoral research, providing stability and continuity of enquiry and form. These two prior and latter spheres touch at the point on the heartline (the line travelled through iterations of interlinked spheres) that is also the 'pulse point' of the current frame of reference, the Thesis of Doctoral Research. This 'pulse point', like the pulse points of other iterations of spheres before and after it, sends a spiraling rhythm of pulsing energy through the core of its being (the sphere sphering or the thesis thesis-ing, to reference Ingold's expression, after Heidegger, of 'a thing thinging in a worlding world' (Ingold, 2010b, p.4)). Over time, the rhythms of these pulse points resonate together, creating something akin to a morphic field. The resonance of the past adds to the resonance of the present adds to the resonance that will support what comes next – will call it into being, just as the African tribe Goodchild writes of, calling the child's spirit to the moment of conception, and just as the call and response that brings the Magical Creature to life in *Hunter Gatherer*. Sometimes, when the pulse points and core axes have a different focus from one sphere to the next, different resonances will be heard, forming a melody or tune, much like the musical phonyms of ringing rocks and bubbling brooks that are the 'voice' of the magical creature and the music of the Colour Chord. But the purpose of this diagram is to highlight the pattern of iteration itself, a spiral, looping through one half of the sphere and then the other, and as it does so, it makes a pattern of the two adjacent spheres, seen from the front, and the pattern is a heart. In her book *The Mystic Spiral* (1974), sound and family constellation healer Jill Purce traces the spiral throughout history as the route of the soul's evolution. In my essay written in dialogue with making a pervasive media installation during my time *On The Commons* at Banff, I wrote of my discovery that to secure the cotton threads of my horizons of thought (mountain traces) onto the pins that located the horizon at a moment in time,

¹¹³ Some cultures are known to place time in space differently, for example with the past in front of them where they can see it, and the future behind as yet unseen. One of the advantages when working with Clean is that the client can model for themselves where specific times in the past and future lie, and it is commonly not a straight line.

the spiral 'seems to me the method I must use. A spiral is a strong form, ammonites were built of them...' whilst simultaneously questioning 'so do I spiral around, confuse the reader by revisiting the same place twice. That is the journey I had set out for myself before coming to this continent. To travel, trace, revisit. Discover anew.... *Where do you go to when you go there?*' (Calderwood, 2012, p.55)

The 'where' we may go to is suggested, by political philosopher Michael Hardt (2010) and literary theorist Lauren Berlant (both visiting faculty *On The Commons*) to be the 'currency' of Love. Hardt, considering the potential transformation that affect and love as a form of political exchange could offer to society, suggests that historically disparate realms of ecological common and social/economic common, when combined offer the potential of a shared currency of values which 'confounds the traditional measures of economic value and imposes instead the value of life as the only valid scale of evaluation. Indeed, the divisions between the ecological and the social become blurred from this biopolitical standpoint.'

So can iteration bring us to a place of Love? And, more pertinent to this thesis, can iteration of a multimodal pervasive media experience of the ambulant landscape bring us to this proposed currency of the future? In my experiment as a hunter gatherer of *Colour Grids* the answer is yes. The last 'project' of the series was, by an intuitive emergent sense of what to do next, a daily meditation on the space, presence and community of Love in whatever worlding world I was part of, in context, at the moment of delivery – or rather, at the moment of noticing the possibility of delivery and rather than being a passive receiver, being an active co-creator of the way that moment records. The ammonites of the future will be made from our moments of now. What better way than to record them with a methodology that is unique to the individual, their metaphor landscape, their sensory noticing, the concepts beliefs and values that they hold true, and, when animated, brings the daimon of eudaimonia to life.

3.51 Anthroposensory Sculpture: Proposal of a Nesting Ground for the Magical Creature

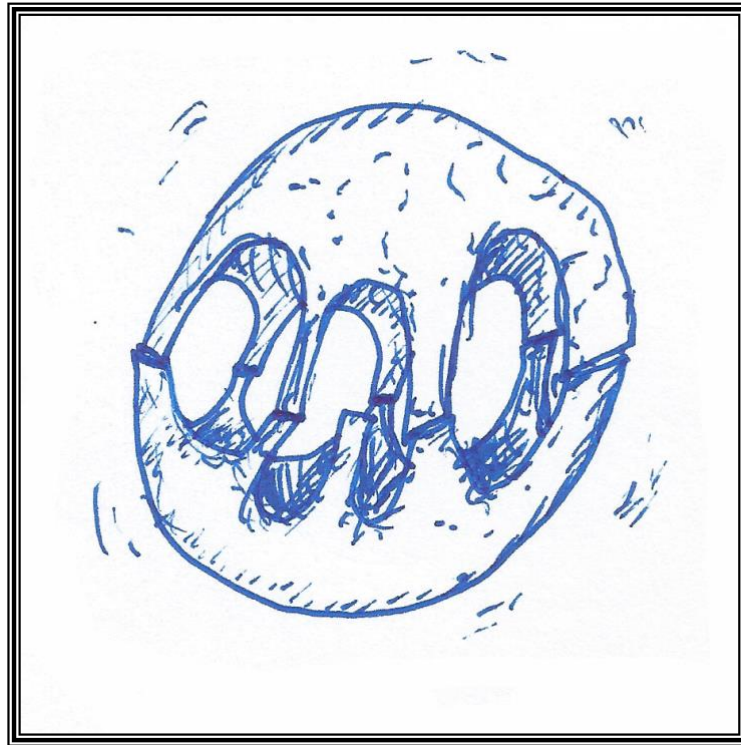


Figure 52: Model of Anthroposensory Sculpture, Simplified Form.

My aim in naming and articulating this model of anthroposensory sculpture derived from my research, is to facilitate the transferability of this research into new contexts. I have found already that presenting my practice to conference audiences can inspire new thinking in professionals from other fields. My model provides a basis for future collaborations utilising pervasive media, from which new magical creatures, appropriate to those new contexts, can emerge. This concept of anthroposensory sculpture both emerges from my doctoral research and also draws on established practices that have, in turn, inspired me.

3.511 Relocating the Sacred

At the conference 'Relocating the Sacred in Contemporary Performance Practice' (UCLAN, 2001) Nicolás Núñez spoke of his work in Mexico and Europe with participatory theatre and the adoption of specific postures to embody and convey 'magical' properties previously attributed to the gods. In his research Núñez had noticed a common 'language' in sculptures depicting gods in human form, that traversed not only the pre-Hispanic cultures of the Americas but also other grand civilisations of former times. There was a continuity/congruence in the physical posture emulated by these sculptures that, when recreated in the body of the theatre practitioner, with practice, facilitated an extraordinary experience to that practitioner and participants who encountered him or her. In their intense training, and participatory performances, the Theatre Research Workshop (founded by Núñez in 1975) explore embodied practices that combine site specificity (outside or in studio), correlation with solar and lunar activity, allegory and contemplative opportunities, with often mythical themes. Núñez describes the theatrical system of this 'research process which recognises that there are as many systems as there are performers in the world' (Núñez, 1996 p. xviii) as Anthropocosmic Theatre. Feedback from participants is deeply moving: 'I had the feeling of turning the invisible into the visible.' 'Something happened within me which I cannot express in words, and I still do not know what it is. But there I can see the moon and its entourage of stars, lighting up the night, and the deep blue sky, fired by the sun. And there are we, seeking our place in the Universe' (Núñez, 1996 pp.75-76).

3.512 Sculptural Posture

The sculptures that inspired Núñez were finite solid forms, which anthroposensory sculpture (AS) is not. AS is created with processes of human activity and sensory awareness. In this way it is perhaps not dissimilar to Núñez theatre. However, AS also stimulates the creation of artistic artefacts which are utilised within the sculpture. I call

it sculpture rather than theatre, because I think of it as a sculptural form, sited in a specific physical location, that is created through material processes, and like a sculptural installation, has space for movement within, through and beyond its form. Its form continues whether practitioners and participants are present or not.

I think of AS as adopting and embodying (on a less dense plane of existence than sculpture made of marble or clay) a posture that conveys magical properties which inspire both its practitioners and participants, recognises the uniqueness of all individuals, and affords a feeling of the intangible turning into the tangible. These magical properties are modelled by the magical creature who bridges the invisible and visible as it also bridges the virtual and real. The magical creature, unique to each anthroposensory sculpture, dwells in the sculpture, yet is not contained by it.

In *Hunter Gatherer*, which is the first anthroposensory sculpture,¹¹⁴ visitors are invited to hunt for hidden boxes, known as caches, by following the GPS coordinates and clues provided on the project website. The voice of MC is physically audible at each cache site. Images from MC's notional growing experience are presented as video on the project website. Whilst MC itself may begin life in the imagination, participants are quick to identify features of the creature in their encounters with the landscape: the wings of a swan, the spines of a hedgehog or 'whispered brightness on the leaves' and 'ripples on the stream' (as in this chapter's opening quote). It is awareness of, and attention to, the

¹¹⁴ I identify *Hunter Gatherer* (HG) as the first anthroposensory sculpture, because it was the active project from which I modelled and named the AS model, and the project from which the first magical creature, the MC of the Yorkshire Dales had emerged. During a tutorial, my then Second Supervisor, Dr. Ximena Alarcon, asked me whether my other projects had magical creatures. I was surprised by the spontaneous surety and lack of hesitation with which I answered, as images of the magical creatures for each of the other three projects sprang instantly to my mind. I refer to *Soundlines* also in this chapter as an example of AS, and although it occurred as a project in calendar time before HG, it was recognised by me as an AS after I had named the AS and MC of HG; thus HG remains the first. This slippage in time is not incongruent with the model itself, as will be discussed later in this chapter.

extended sensorium of being human that MC aims to facilitate, thus sculpture as anthropo-sensory rather than anthropo-cosmic.

3.513 *Body Becoming All Eyes*

At that same conference (UCLAN, 2001) I experienced a workshop with, and keynote from, Phillip Zarrilli, on practices that he has introduced to British theatre training¹¹⁵: contemporary practices from the South Indian martial and medical art of Kalaripayattu, that originated in the C12thAD, which he describes as ‘when the body becomes all eyes’ (Zarrilli, 2000). Whilst Zarrilli’s description seems at first to prioritise the sense of sight, the kalaripayattu student develops multiple exquisite sensory skills through the practice of poses, steps and jumps - forms named after animals whose external and internal essence are embodied in the dynamic configuration of movements. This artform invokes the ‘sixth’ sense of proprioception, described in medical anthropology as ‘our sense of body self-awareness, of mind-body integration, and of being-in-the-world as separate and apart from other human beings’ (Lock & Scheper-Hughes in Zarrilli, 2000, p.6). Having mastered balance, focus and attention, as well as physical flexibility, through these forms ‘you naturally reach a place in training where you pass to the spiritual... It is only through experience of the external that you learn the internal’¹¹⁶

¹¹⁵ Zarrilli uses kalaripayattu as part of his intensive pre-performative process for training actors in psychophysical approaches to performance. At the time of the conference, Zarrilli taught on the MA performance at Exeter University, where he is now Emeritus Professor of Performance practice. He still teaches in a traditional-style kalari and studio at his home in Wales as well as in Universities and theatre schools internationally.

¹¹⁶ Kalaripayattu is not a religiously determined path. Practitioners include Sufi Muslims, Christians and Hindus. Historically, from the C12th up until the British arrival in the late C18th, Nayar and Ilava males comprised the majority of practitioners, at that time girls were usually trained only up until the onset of menstruation, although some examples of expert women practitioners exist (Zarrilli, 2000 pp. 150, 36).

(Cherif C.M. in Zarrilli, 2000 p.150). The practice leads on to intense regimes through which mastery of energy for both 'harm' and 'health' is propagated, ultimately reaching a state whereby 'a real practitioner is the enlightened one who can control his hands, body, mind and eyes' (Prakasan in Zarrilli, 2000 p.200). When 'the body *is* all eyes' (my emphasis) the practitioner's whole body enjoys the practice, and even in the face of a strong opponent, the mind remains calm and stable, giving the practitioner 'power to face anything that is dangerous to (his or her) health or mind... Ideally, this increased mental calm is not something esoteric, but of great practical use' (Zarrilli, 2000 p.211).

In South Indian kalarippayattu animals provide the essence informing the first stages of these self-development training practices. In the NorthEast of India hybrid animals act as guardians and magical gatekeepers of the ancient circular Yoni Temples built in honour of Shakti, the power of the feminine divine¹¹⁷. These examples show how animals as magical creatures can, of essence, inspire and inform practice and can also assist in holding the physical space for practice within. The ability to be both essence **and** spaceholder - invisible **and** visible - is significant to the role of the magical creature in anthroposensory sculpture, which, as the nesting ground from which MC can emerge, provides the grounding of a physical home.

My notion of anthroposensory sculpture is that its physical home is a combination of locations, and that it includes an element of movement cycle in its timing. These locations comprise firstly the siting of AS in the physical landscape and the relationality of the sites. For example, the five locations of *Hunter Gatherer* caches hidden in the Yorkshire Dales each have proximity to bridges and waterways, natural and manmade stone features. Together, these five sites create the edges of a spider-web-like space

¹¹⁷ Shakti temples can be found in other areas of India and neighbouring countries, but are concentrated in the NorthEast of India. The oldest temples date to C8th AD. At the Chausathi Jogini Temple in Odisha, for example, multiple granite statues of female deities each stand on the back of a different animal, and some also have unusual animal guardians enwrapping them from above.

across which other lines of thematic traverse can be explored, such as Roman route-ways across the Dales or geological features. These sited locations in the physical landscape constitute the 'legs' with which AS 'stands'.



Figure 53: Model of Anthroposensory Sculpture. Top of Form.

These legs of the anthroposensory sculpture provide the grounding for the 'exercises' of creative engagement for participants - to refer back to the kalari of kalarippayattu. And, to refer back to my initial discussion of Núñez' work, these legs of AS are also an important part of the 'posture' that AS embodies in order to facilitate an extraordinary experience and convey 'magical' properties to the practitioners and participants who are part of it. Other physical locations also contribute to AS, but do not constitute the legs on which it stands: those from which the project is re-visited by participants using the worldwide web, perhaps from their work, home or from the moving location of

transportation (on a train, in a car or bus). Also, physical locations where, for example, the AS project holds a community sharing event or interactive exhibition installation (as with *Soundlines*).

AS encapsulates space for individual expression and the growing collective accumulation of this treasure created by participants' engagement. It provides a nesting ground from which MC can emerge and can call and respond - facilitative creative exchange. In this respect AS and MC form a team that function like the kalari, enabling the practice, and simultaneously as the practice. Just as the kalari and kalarippayattu are inter-dependent, so MC and AS are inter-dependent.

This structure of practice comprising two interdependent parts is significant in my research,¹¹⁸ and is central to my model of anthroposensory sculpture. The interdependency of two different parts allows for relationality between those two parts. It is in the relationship and the context, rather than the parts themselves, that learning and evolution occur, when understood through systems thinking as developed by the early cyberneticists (Bateson, G., 2000). Fundamental to a systems approach is the recognition that a system comprises various parts at different levels of that system, with feedback loops through which the system is in a constant state of learning and responding. 'At the core of systems work is a search not just for details, but for patterns...

¹¹⁸ In chapter 2, I referred to my work, the extended practice of my MA (2008), with which I explored the dichotomy of my practice in *Transitions*: the relation between community arts facilitation (*Touchscreen for Love*) and my personal arts practice (the mediascape *Something More*). I also referred to work made during my BA (1999) - *Sensation: Inside and Out*, and *Another Time and Place* - which brought together my interests in art and in holistic therapies. This latter tension is clearly at a higher level of my system than that explored in *Transitions* because it is already treating my arts practice as a 'whole' rather than looking at the 'parts' within it. However, it is interesting to note that there may be a similarity of pattern in that my work with holistic therapies also involves elements of exploration through personal practice, in addition to facilitation as a therapist and teacher.

to see... into the world of interrelations...to look in several directions, seeking patterns of interaction' (Bateson, N., 2016 p.157).

3.514 Two Parts That Bind

When two parts at the same level of the system have competing agendas, a problematic 'bind' occurs. In which 'it's important to distinguish process from product. A bind is a process about which we are mostly unconscious. It's the product of that binding process that we don't like' (Lawley et al, 2013 p.28).

My response may be to feel anger or despair. It is the process of being constrained and the feelings produced that I don't like. The feedback loop here offers me an opportunity to sink or breakdown into those feelings, or to rise above the bind and breakthrough into a new way of being in relation with that problem, to change and evolve.

Thus, a system that explicitly invites or provokes multiple levels of feedback, in doing so, offers multiple opportunities for 'looking in several directions, for seeking patterns of interaction' (referring to Bateson N., above, 2016 p.157), for learning and growth to take place. Pervasive media, with its affordance of multimodal sensors to trigger the feedback of media delivery, is an excellent medium by which to explore systemic thinking and levels of feedback in participatory arts. In *Soundlines* the immediate responses of young people walking on an exposed hilltop in the rain, and their subsequent reflection from the new perspective of the school classroom, demonstrate the effect of the feedback loops in place within the system of the *Soundlines* project.

Nora Bateson observes 'the double bind is a creative imperative and on the other side... there's another stage of wisdom. Qualitative shift takes huge vision and creativity and improvisation - creative impulse - to get out of the situation and take it up a level' (Bateson, N., 2012a). Gregory Bateson explains 'when you get circular chains of

causation, as you always do in the living world, the use of logic will make you walk into paradoxes' (Capra, 1989, p. 78). From higher levels of perception, the patterns of relationality, and even the organisation of those patterns, may then be perceived. Bateson says that the cybernetic or systems approach of logic is oscillation, and that whereas logic does not 'do' for living organisms such as trees, metaphor does (Capra, 1989, p. 79). Nora Bateson clarifies 'the beauty of metaphor is that it holds possibility and keeps you out of the cul de sac... to be really complete, incompleteness must be included in the system' (Bateson, N., 2012b).

And yet the binding of interrelated dualities need not be problematic. 'The world of the open can be inhabited precisely because, wherever life is going on, the interfacial separation of earth and sky gives way to mutual permeability and binding' (Ingold, 2010 p.6). In my research, I deal with tensions of interrelated dualities such as urban/rural, movement/stillness, inside/outside, time/timelessness, location/dislocation. My practice offers opportunities for participants to explore these tensions from different levels in the systems of the work - for example in *Soundlines* tensions are explored as an individual walking in a landscape, also reviewing one's walk in the context of all walks made whilst seated at a computer in the school, reflecting on one's engagement during a video interview, watching a public screening of the film documenting the project which was made from the perspective of young professional filmmakers from the neighbouring city, and becoming an expert in the work by introducing its next iteration (the mediascape remapped to the school grounds) to family and staff at the community sharing 'premiere' event. Anthroposensory Sculpture is structured to provide multiple perspectives of engagement and offer participant feedback loops at different levels within the work.

Bateson recognises that 'it is not that art is the expression of the unconscious, but rather that it is concerned with the relation *between* the levels of mental process. ... Artistic skill is the combining of many levels of mind - unconscious, conscious, and external - to

make a statement of their combination. It is not a matter of expressing a single level' (Bateson G., 2000 p.470).

3.52 Finding Potential: The Entelechy and Eudaimonia Revisited

Since working explicitly with my model of anthroposensory sculpture and the goal of eudaimonia I have encountered a new concept and practice relevant to the magical creature: the entelechy, drawn from Aristotle's 'entelechia', as invoked in the practices of human capacities researcher Jean Houston. The entelechy is the potential encoded within each living being: 'the entelechy of an acorn is to become an oak tree... it's the entelechy of **you** to really realise your higher purpose and your higher destiny' (Houston, 2016). Hillman has a similar concept of daimon or 'guardian angel': 'the sense of calling, that essential mystery at the heart of each human life... the "acorn theory" which holds that each person bears a uniqueness that asks to be lived and that is already present before it can be lived' (Hillman, 2007, p.6). Houston uses practical exercises focused on the senses, imagination and kinesthetic body movement¹¹⁹ to guide individuals through the levels of the psyche, from sensory, psychological and mythic into the spiritual or 'unitive' level (Houston, 1998). At this unitive level students are invited to connect with their own entelechy - the personified principle of their matured potential - the possible human (Houston, 1997, 2016).

Houston claims that in her work with thousands of people from different cultures worldwide 'essentially everyone has access to this entelechy...higher self, higher potential... think of it as yourself as if you'd had a thousand years to really develop'

¹¹⁹ For example, exercises include movement of the physical limbs alternating with movement of the kinesthetic limbs, and moving the kinesthetic body and then physical body in the manner of an expert in the skill one wishes to acquire (Houston 1997, pp.13-22).

(Houston, 2016). Houston proposes the entelechy as unique to the individual; she also invites participants to work with the entelechy specific to a skill they wish to develop, or of a particular project they wish to realise. And so, it seems that eudaimonia, as excellence and true potential realised, and also as *energeia*, being-at-work, is interchangeable at least in part with the entelechy, as Houston has confirmed.¹²⁰ However the entelechy is the potential of the individual entity, realised, whereas eudaimonia seems to me also to adapt to the scale of house and thus, I imagine, to a small group and potentially a community.

3.53 The Model of Anthroposensory Sculpture, Revisited

The entelechy of the anthroposensory sculpture lies within the lower half of the sphere, the ‘underground’ structure of the model, the potential already engaged with via the initial project stage of conception. This first stage of conception is likely to already hold some notion of what the mature project may look like. The second stage, ‘making’, is like a braid of continuity joining up the potential of the conception stage with the matured realisation of the project in the third stage of ‘sharing’. The braid of continuity will need to be flexible and have space within it to allow the project to grow in line with this vision of maturity whilst also embracing the unknown-ness of the route it will take to get there, to embrace antifragility, creativity, and the freedom to explore. It will also require space and flexibility for the sharing that takes place and contributes to its development along the way. Even with the entelechy at hand, there is still work to do.

¹²⁰ Over the summer 2016 I took part in Houston’s online training ‘Awakening to Your Life’s Purpose’ and was able to ask her during a Q&A session what, in her opinion, is the relationship between the entelechy and eudaimonia; she considers eudaimonia to be interchangeable with entelechy.

3.54 Inter-Learning as Symmathesy

Symmathesy (from the Greek: sym - together, mathesi - to learn) refers to 'specifically...living systems...which emerge from communications and interactions' (Bateson N., 2016 p.168). The magical creature, as symmathesy, fulfils all three aspects of Nora Bateson's working definition: it is both the 'process of' and 'entity formed over time - by contextual mutual learning through interaction' (noun: symmathesy). Also, it is the action (verb: to symmathesize) 'to generate contextual mutual learning through the process of interaction between multiple variables in a living entity' (Bateson N., 2016 p.169). Bateson steers adamantly away from the mechanistic reductionism that systems thinking can misconstrue, wary of the loss of attention to relationality that can occur when life is considered in terms of 'parts' and 'wholes'. Hence, she proposes that 'symmathesy' describes the 'whole' including 'the process of inter-learning that happens constantly in the 'whole''; and that 'vita' (from the Latin: life) better replaces the notion of 'parts'. Bateson's working definition of vita/vitae is: 'Any aspect of a living entity that, through interfaces or learning, forms a larger living entity or symmathesy' (Bateson N., 2016 p.169). As with Gregory's work, Nora holds entities such as projects, networks and organisations to be living entities. Thus, it can be seen that a participant in an arts project is also a vita of that project. The symmathesy of the project then becomes both the process of participation where contextual mutual learning is present and the form or entity of the project as it develops over time. Other components as vitae of the project will include, for example, in *Hunter Gatherer* the geoartcache box which interfaces with the visiting participant and acts as a conduit of information to and from the participant who hears a message from the magical creature requesting a response. As the participant responds, the magical creature flourishes, and with it the larger entity of the anthroposensory sculpture continues to have life and to hold a space for this inter-learning to occur.

It is important to note that the individual participant and the magical creature are of equal status within my work, as the creature appears at both the same and a higher level

of the system to the participant. The creature is both *vita* and *sympmathesy*. The creature is omnipresent - even in its absence, whilst it travels as the seasons change. And yet, the participating visitor, by virtue of their contribution, is from that moment of contribution onwards, also present within the work; even in absence their trace and the treasure of their contribution remains across time.

3.541 The Paradox of Actual and Potential

The word *entelechia* was invented by Aristotle, involving a pun on similar words; however, he did not define *entelechia* and used it interchangeably with *energeia*. Sachs (2005) argues that *entelechy* is best understood as a combination of actuality and potentiality. Sachs translates *entelechia* as 'being-at-an-end' and *energeia* as 'being-at-work'. Sachs' analysis of Aristotle's use of *entelechia* does not shy away from apparent paradox,¹²¹ as rest and motion are unified, the present contains the future, people and other entities such as rocks and water have actuality and potential - have *entelechy*.

This combination of actuality and potentiality, of uniqueness to the individual, adaptability to context and unification of apparent paradox aligns with my concept for anthroposensory sculpture. There seems to be an interesting relationship of the *entelechy* with MC, who is perceived uniquely by each individual participating in the *Hunter Gatherer*, and is both at-work in its call and response moving from cache to cache, and also at-an-end in that it is revealing itself over time but already exists. Perhaps MC is its own potential, the possible MC, whilst simultaneously growing to become what MC will be; and what MC will be results from the imagination of those who take part. As Houston writes, 'it is our tunnel vision and singular sense of identity that often limits our

¹²¹ Sachs critiques other writers for their over simplification of the interpretation of *entelecheia* (Sachs 2005).

sense of our own possibilities - and yet it is the genius of humans to imagine being something we are not, and thus to extend what we indeed are' (Houston, 1997 p.21).

3.542 Hunter Gatherer Revisited

Hunter Gatherer as project is a symmathesy with vita that include the MC of the Yorkshire Dales, the participants, their responses, geoartcache boxes, project website, myself as artist and many more. However, *Hunter Gatherer* is also a vita to the symmathesy of my research. It is an example of an AS, but it is not the AS model. We could think of *Hunter Gatherer* as a sculpture that was based initially on a series of maquettes (preliminary sculptures or sketches) - the early experimental walks and colour grid methodology sketches.

3.55 Introduction to Symbolic Modelling, Clean Language, Emergent Knowledge

Symbolic Modelling has its roots in the modelling processes of neuro-linguistic programming (NLP)¹²² in which expert practitioners model (figure out mentally with the aid of diagrams) how another expert does what they do - the process and also the attributes, feelings, sensations - so that others can more readily learn to do likewise. In

¹²² For an up-to-date account of creative applications of NLP, with chapters on Symbolic Modelling and the Clean community, see HALL, L. M. & CHARVET, S. R. (eds.) (2011) *Innovations in NLP for Challenging Times*. Carmarthen: Crown House, available at <http://cleanlanguage.co.uk/articles/articles/346/> and <http://cleanlanguage.co.uk/articles/articles/341/> respectively [accessed 3/1/17].

the mid-late 1990's NLP trainers and practicing psychotherapists Penny Tompkins and James Lawley worked closely with clinical psychologist David Grove to model his skilful and innovative work including Clean Language. Symbolic Modelling is the result of their detailed observations of Grove, transcripts of his work with clients, noticing of patterns within the work, constructing, testing and revising many iterations of their models of what they observed; all in the context of their desired outcome for others to readily learn these processes, and for the processes to be transferrable to contexts beyond psychotherapy. 'Symbolic Modelling is a method for facilitating individuals to become familiar with the symbolic domain of their experience so that they discover new ways of perceiving themselves and their world. It uses Clean Language to facilitate them to attend to their metaphoric expressions so that *they* create a model of their symbolic mindbody perceptions. That model exists as a living, breathing, four-dimensional world within and around them' (Tompkins & Lawley, 2000, p.xiv).

Grove had found, in his work with severely traumatised patients, that they were able to speak more readily of their experiences when using metaphor, and that realisations and change occurring in the metaphor landscape - the matrix or gathering together of metaphors and symbols spatially orientated by which the patient expressed him/herself - transferred with noticeable affect to other contexts of the patient's world. Clean Language is the process that Grove developed by which the therapist or facilitator asks questions of the patient, client or participant's information - which may be conceptual, sensory or preferably metaphoric. The questions Grove devised and refined, and the methodology of using them, aim to reduce as far as possible any imposition of the therapist or facilitator's MAPS - their own metaphors, assumptions, paradigms and sensations. The therapist does not need to understand, interpret or agree with the client's information, instead they track and model the information so as to better ask the client questions that will result in the client (not therapist) getting new information. Clean Language is like shining a focused light onto the client's information (symbols, sensations and metaphor landscape) so that the client may better see for her/himself how these things present and organise. It is not for the therapist or facilitator to judge

or impose change. The central premise of all of Grove's work is that as the client gathers more information about their own subjective experience (through rich kinaesthetic, sensory and metaphoric language that is not limited to conceptual thought) the 'intuitive knowledge' of their system, their 'intuitive healing ability' (Grove, 1991, p. 35) will come up with the appropriate realisations and solutions for them to progress. Any such progression, having arisen from the client's own unique system, is absolutely in accordance with it. In 'Clean Approaches for Coaches', Clean trainer Marian Way summarises this 'as the client gains more information about their own ways of thinking and feeling, new insights, ideas and creativity will emerge quite naturally. This can be thought of as emergent knowledge. Emergence is what happens when parts of a system interact in such a way that 'the whole is greater than the sum of the parts'' (Way, 2013, p.31).

Grove's innovations build on his early work with Clean Language adding, amongst other toolsets, dimensions of Clean Space and the focus of Emergent Knowledge. 'Grovian therapies reduce the client's dependency on the therapist considerably... Grove drew his client's attention to their relationship with themselves' (Harland¹²³, 2009, p.16). At the time of his unanticipated death in 2008, Grove was working on a six-fold process of Emergent Knowledge which 'condition(s) the brain to learn from itself' (Harland, 2009, p.36) via a process of interaction, iteration, integration and emergence, with seemingly minimal - though expertly placed - intervention by the therapist.

In Symbolic Modelling, the use of carefully placed Clean Language questions encourages the client to self-model the metaphors, symbols and relationality of their own system. As an interactive, contextual learning over time we could call this system a symmathesy, and the symbols, metaphors etcetera are vitae of the symmathesy of self. Symbolic

¹²³ Philip Harland worked closely alongside Grove in the period immediately before Grove's unanticipated death, whilst Grove was developing Emergent Knowledge. Harland's book *The Powers of Six*, in part co-authored with Grove, details the procedure and theory of Power of Six.

Modelling facilitates the emergence of new information, new ways of doing, being and understanding or perceiving the self. In my preparation and delivery of *Hunter Gatherer*, I used Clean facilitation and Symbolic Modelling processes (both facilitating myself and being facilitated by others) to explore and model the vitae of the symmathesy of the project, also explicitly as a process for new knowledge to emerge. In chapter 4 I discuss how this impacted my design for the project. In the next part, or vita, of this chapter, below, I discuss the role of Symbolic Modelling in the emergence of my model of anthroposensory sculpture.

3.56 Modelling Practice: Negative Space and Metaphor

By late 2011 my proposed period of *Hunter Gatherer* activity had come to an end, with just one legacy geoartcache, active and in place. Also in late 2011, I prepared to facilitate a series of Clean research interviews to trial Clean as an interview methodology in my research, and to gather secondary data in relation to my practice. As the respondents would be practitioners from diverse fields, there would be little purpose in asking them about pervasive media and multimodal holistic user experience of the ambulant landscape, and yet I wanted to somehow get at the relationality of their process in practice, and my own. As client in a symbolic modelling session with a skillful practice partner, I chose to explore, through modelling a metaphor landscape, how I might proceed with these interviews. What emerged for me was that, between the prominent features of my research - which I envisaged as beautiful mountains in the landscape (positive space as a sculptural model) - were negative spaces, valleys, which contained the invisible features of the work. These I identified as Space, Presence, Community and Iteration - which have since become the structuring components, along with the projects themselves, for this thesis. My practice partner continued to direct my attention as I modelled how I might use these invisible features in the forthcoming interviews. What emerged within the landscape was a circular river that flows through these valleys in a closed loop, in both directions simultaneously. With the aid of a rubber dinghy, complete

with life jackets, I would invite respondents into the dinghy, and navigate this Escher river¹²⁴ through the valleys of space, presence, community and iteration, changing direction at will. My adoption of this metaphor as a guide during the actual interviews confirmed its usefulness.

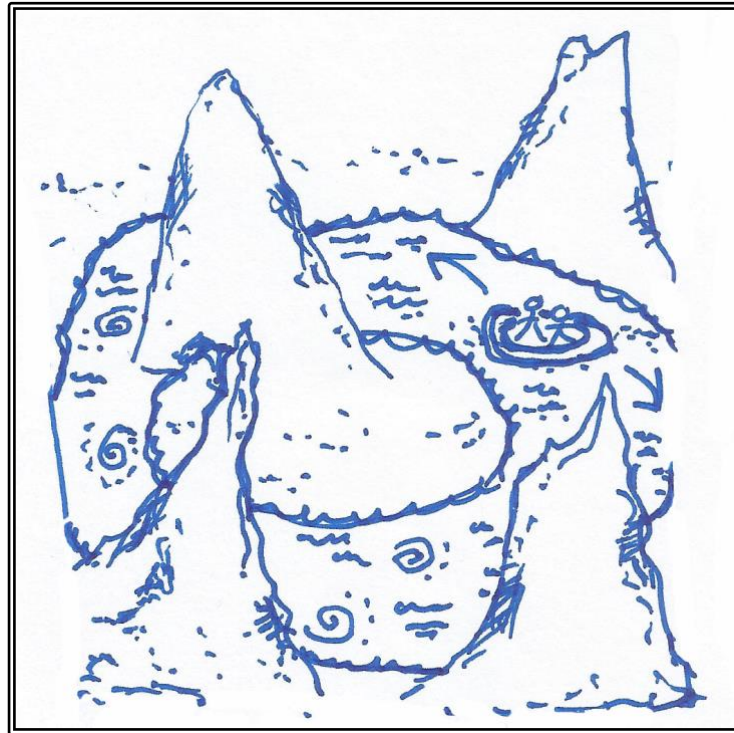


Figure 54: Escher River, Metaphor Sketch.

¹²⁴ To my knowledge no such river exists in Escher's work. However, the name and its metaphorical meaning for me emerged crystal clear during the modelling and the name has stuck. Escher's drawings depict structures that at first glance may look like familiar physical phenomenon, yet on closer attention appear as 'impossible structures' that defy the everyday rules of form and movement in space, for example *Waterfall* (1961) available at: <http://www.mcescher.com/gallery/recognition-success/waterfall/> [Accessed 11/5/2018].

These essential vitae of the symmathesy of anthroposensory sculpture: space, presence, community and iteration, can be found throughout the processes of the work. They are inherent to the stage of conception, which is the grounding on which the work rests. In the model, I show this grounding as an inverted form, in a mirror-like relationship with the top form of the project entity as it develops over time. The two halves are not reflections of each other, they are each complete entities, yet the top form is only possible because of that which is underneath: the top is supported by the underneath as if by a silent echo across time and space. In an Escher-like looping of time, the underneath is cast from a mould of the already-developed top. And the mould is a mould of soul. Clean is such an important methodology to use, in its affordances that even the soul can be heard, can make itself known to the client, self-modelling, if this is what the client should choose to make real in their symmathesy of self. In a further unfolding of the Escher-like time loop, the underneath form connects both backwards and forwards in linear time. The echo connects also with future possibilities of the project entity if the top form, and is a representation of both the conception of this project entity and also of what will come next. In my casting of this AS model, it was the interviews, which go on to form the basis of a new proposal, which generated the form of the underneath, and yet the underneath also represents the dialogues in conception that led to the making of *Hunter Gatherer*. In *Soundlines*, the grounding underneath form holds both the partnership set-up of conception and the seeds that instigated my subsequent *Experimental Walks*.

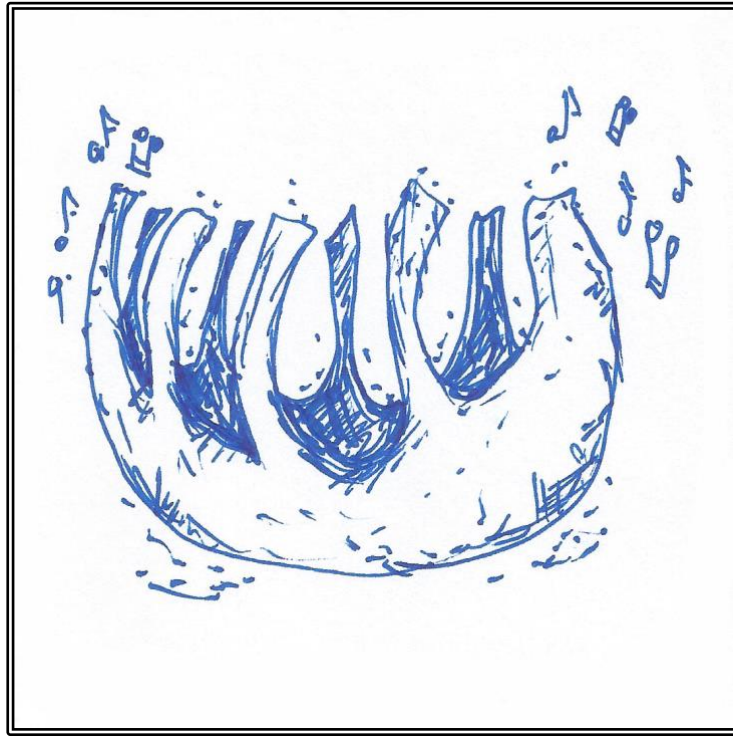


Figure 55: Model of Anthroposensory Sculpture. Underneath of Form.

The 'feet' of the model, the places where the sculpture 'touches the ground' - whether from the top down, or the underneath upwards, are significant to mention here. The points they meet, as if reaching through a mirrored surface, are the points that came from the dialogues of conception and will be used to construct the armature, should there be one in this particular iteration of the sculpture to be made. There are generally six 'feet' or slightly more, as this is the number of iterations that Grove found in his work with Emergent Knowledge will bring most clients to a new level of insight, of realisation. A suitable number for symmathesy to evolve.

The open space that is not enclosed, yet is securely held by the top and underneath forms as they touch through this mirror of Escher-like looping time, is the wonderful space of eudaimonia and I represent this as a flower, held in an open hand. The hand is not drawn, so that both the visible and invisible are represented. In fact, the hand is

physical and visible, and is the hand of any practitioner or participant should they so choose, in a fully realised sculpture from the model. Eudaimonia is less easily portrayed in fact, yet its affect may be seen and felt and observed - in the sparkle of an eye, the flushing glow of a smiling face, the still deep contemplative silence of need-less companionship, and other signs that we shall look for in the projects of this research. In this chapter's earlier quote, StormyDown tells us of the brightness, serenity, sunlight kiss, caress of the breeze, scent, reflection of her love's sweet dream and memories that will remain, upon finding the cache of the magical creature's birthplace in the Yorkshire Dales.

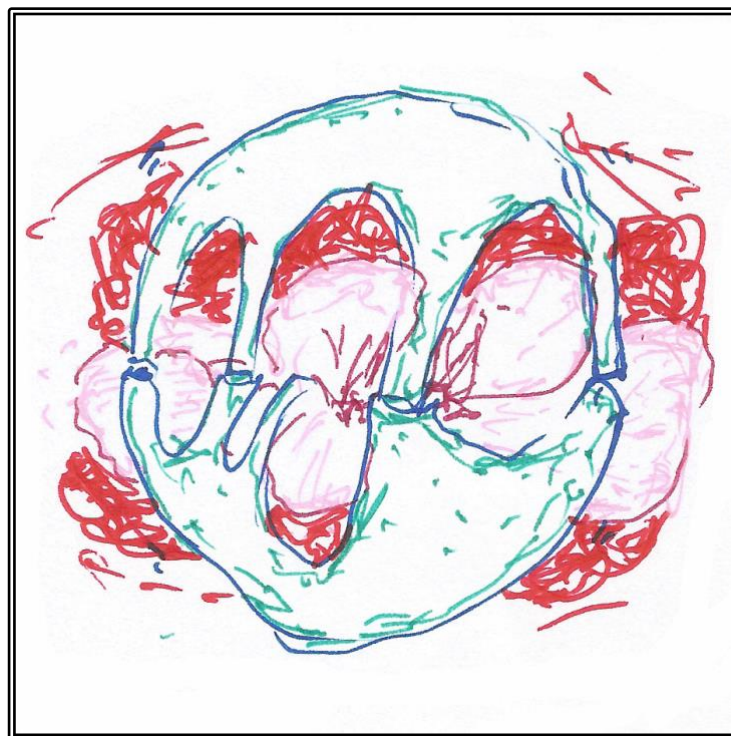


Figure 56: Model of Anthroposensory Sculpture

With the Flower of Eudaimonia Flourishing.

Hunter Gatherer was the first realised anthroposensory sculpture, as the creature and legacy cache lived on during the time that the model emerged. In retrospect, *Soundlines*

is also an anthroposensory sculpture, with a very different kind of magical creature lying within it. *Living Voices*, as a prototype, is rather more of a maquette than a realised sculpture, although an evaluation may prove fruitful in highlighting future possibilities for the work. *Experimental Walks*, as a series, could be seen as a nest of sculptures and maquettes each a vita to the symmathesy of the series as a whole.

The model, extrapolated and cast from the mould take from the original, with its top, underneath, and flower in hand, is by nature transdisciplinary and can be deployed not only across the projects of this research, but in future projects in new contexts with other disciplinary partnerships.

And the magical creature? It flies wherever it likes - or maybe it crawls, or climbs, or swims, or soars, burrows or slithers... whatever it does, it has emerged from the nesting ground of the anthroposensory sculpture, it is having fun, and it is free.



Figure 57: MC: Journey of Emergence from the Nesting Ground of Anthroposensory Sculpture, Modelled on Hunter Gatherer as an Example Sculpture.



Figure 58: Flowchart Showing the Visitor/Participants Doing of Anthroposensory Sculpture, Modelled on Hunter Gatherer as an Example Sculpture.

3.561 Re-Membering: Anthroposensory Sculpture

Figures 57 and 58 take the example of *Hunter Gatherer* and model the emergence of the magical creature and corresponding flowchart of visitor interactions. Together they illustrate the process of anthroposensory sculpture. Anthroposensory sculpture is the nesting ground from which the magical creature emerges, and the multidimensional repository for its activities and interactions. Anthroposensory sculpture provides an invitation and opportunity to find the dream within, to respect and believe in it and to nurture it into reality. It is a tool for raising noetic consistency (Stiegler 2009b), for individual and collective individuation. Anthroposensory sculpture contributes to a unified and emplaced experience of landscape and inhabitation, from which the magical creatures of our as yet unformed potential can emerge.

Anthroposensory sculpture offers the opportunity to re-member the interdependencies of what the Lakota Sioux call 'all our relations' - not only two-leggeds (humans) and four-leggeds (animals) but also the stone people, standing people (trees) great star nation, and all living beings of earth and sky.¹²⁵ And with this re-membering, for the symmathesy of these interdependencies to learn and develop.

3.562 Listening: Homeopath

When a homeopath takes a case from a patient (history and description of ailments), they are looking for what is 'strange and rare in context' (Hahnemann, 2017), what they

¹²⁵ Mitakuye Oyasin is a Lakota Sioux prayer and dedication translated as a 'All are related' or 'For All our Relations', who include the two-leggeds (humans, bears and so on), the standing people (trees), four leggeds (animals such as dog, coyote, fox, horse, buffalo), crawling ones, stone people, earth mother, sky father, star nation, as an interdependent whole. For further information on Lakota culture see Brown, J., 1973, 1992.

would *not* usually expect to hear in the description of such an ailment. The picture that emerges of this individuals' unique 'strange and rare in context' is a combination of the aesthetic impact (that strikes you) and base knowledge (of the behaviors in context) which, given the homeopath's skills and knowledge of extensive materia medica, provide a perfect match to a remedy picture, developed through homeopathic proving, that indicates the medicine required (Kellerstein, Appendix 4.36, p.8, R14).

In my research interview with Dr. Joseph Kellerstein N.D., Appendix 4.36, a fellow student/practitioner of Clean,¹²⁶ he conveys, through his metaphor landscape, the need for the *un*-predictable in order to begin this process. Birds fly back and forth being fed by the 'sensible comments' (that come in response to the careful questioning of Dr. and patient) and getting a sense of the energy, until such a point when the birds land on a big blank open book, helping to bring to life full colour diagrams that show Joe the medicine his patient requires. During the process, Joe is relaxed, sitting halfway up the hillside of his metaphor landscape, looking over the view, with 'the sense of my own body but I'm not looking at my body' (Appendix 4.36, p.12, R37).

It seems to me that this metaphor landscape, or model of practice, has some elements and symmathesy akin to anthroposensory sculpture; there may be valuable information relating to sensory systems (listening for the *un*-predictable) and delivery of media (remedy picture) that facilitates a desired response from the recipient, that could be further explored in the context of pervasive media (Chapter 5.54).

¹²⁶ Kellerstein uses Clean in his homeopathic practice and has developed a course on case-taking for homeopaths that draws on Neuro Linguistic Programming (NLP) and Clean approaches.

Chapter 4: Closing

There are levels of communication that only art can reach. For me, this is where hope waits.... Through subjectivity, art brews the healing salve of multiplicity.'

Bateson, N. (2016) p.89

4.1 Pervasive Media

The 'closing' or drawing to conclusion of a pervasive media artwork can be to different ends. In Speakman's work, it leaves me with a sense of awe at the synchronicities that have crept into consciousness during the piece, raising questions, to some extent, of the mirroring of synchronicity to daily life. As Speakman has suggested, the world becomes the movie of which we are a part. More so, it raises my own curiosity of how the work has been made – which effects are attributable to the programming, which to the environment, which a symmetry of the two. How much was this experience governed by me, my movements, my choice of route and pace? But it also leaves me with a holistic sense of being in another's world. The narrator's voice, the scripted interactions, the directions where to look and of what to take note, leave me, as an individual, somewhat out of, whilst also in, the picture. Manipulated to have taken part in the drama of another's world. I have been an actor (and audience to) a movie of which I did not write the script nor edit the draft. Whilst my feet walked the footage, I did not make the cut. This is the drama of another's soul, as Romanyshyn would say, another's wound played out. Or are we all the same? Is another's wound just reflection of my own? Perhaps that is what Speakman really asks us to consider.

My own route of approach, that I have referred to at length in Chapter 2, brings different concerns to the way – the multifaceted and holistic persona of the complementary therapist with facilitation of personal development and listening respectfully for the inherent wisdom within the body-mind-being of recipient (or client or patient), in order to co-create, with a homeopathic minimal resonance of what the body needs to make

the changes on its own, and support for a state in which that healing ‘whole-making’ can best occur. Married with the approach of an artist working, at all levels, in community arts: developing partnerships, understanding contexts, stepping out of the way in order that others might own their work.

The ‘tight’ closing of a mediascape has not been possible with *Hunter Gatherer* – I found myself unable to draw together the contributions into one work, or even one work per site per season. The magic was in the contributions themselves, distributed in the real and virtual worlds of caches, websites, social media, but mostly in the experiences of those who had taken part. These experiences, like the Magical Creature, are only catchable in glimpses, of a something noticed, senses aware, something expressed and shared – a moment with the magical creature – that is personal between the daimon of their earth-sky world, and them.

Narrative in the flow is present in the work itself and is the purpose of the work – to explore the histories, myths, personal response and noticing in the landscape as found in a unique moment of time/place conjunction as an inhabitant of this earth-sky world. It is not about reaching a final point. *Soundlines* is not the Premiere, the website nor the downloadable mscape file or the walk someone downloading it makes. Unlike Pearson’s *Carrlands* (2007)¹²⁷ it is not about a narrative that has already been composed. And unlike Speakman’s Subtle mobs and works of Circumstance¹²⁸, it is not about the routes

¹²⁷ Available from: <http://www.carrlands.org.uk/> [Accessed 26/4/18]

¹²⁸ Circumstance is the Company and framework, established in 2010, through which Speakman and his collaborators created subtle mobs and other works. Circumstance describe a Subtle mob as ‘an invisible flashmob, it integrates with the beauty of the everyday world, so only its participants are aware of it. It’s like walking through a film. It is experienced on headphones, and it is performed by you and hundreds of strangers.’ I attended one of Speakman’s first Subtle mobs, the Bristol instance of *As If It Were The Last Time* (2009) by Duncan Speakman with Vauxhall Collective. See <https://www.watershed.co.uk/studio/projects/subtle mob> and <http://wearecircumstance.com/as-if-it-were-the-last-time/> [Both accessed 26/4/18].

walked under surveillance in another's pre-mapped world. But it is not just about the journey, either. It is a symmathesy of many vitae. I've tried to do the same in the way I've written this text, with longer narrative capturing the sense of the threads that weave the warp and woof, and to set upon them just enough glimpses beneath the surface of the work to convey the patterns flowing through the spheres of work.

So that the work - out in the field - observed from the warp and weft of the metaphor balloon's basket, is now presented - as its form and purpose change - as the warp and weft of a patterned rug, a magical flying carpet, on which is set a feast of dishes for my fellow travelers to sit and eat. For now, the rug is settled in the earth-sky world of the landscape we have explored. I anticipate that the rug's propensity for flight, along with the Magical Creature and my developing model of Anthroposensory Sculpture, will make for an exciting journey when the time comes to share this feast with others further afield.

For example, a Bristol subtmob I that attended, *Our Broken Voice* (2010), was constructed such that the narrator knows more about what the walker is and has been doing than the walker herself, the narrator has already surveyed the landscape and identified the prominent features. There was a sense of being watched, having one's actions recorded through surveillance. See <http://wearecircumstance.com/our-broken-voice/> [Accessed 26/4/18].



Figure 59: Thesis Feast. Metaphor Sketch. Power Point Slide Presented at Well-Being 2013 International Conference.

4.2 Looking Back: Reviewing Aims and Objectives

I reflect back from this place of drawing to a close. This thesis text has provided the transdisciplinary theoretical context and a placement in relation to adjacent practices of my research. I have referred to but not elaborated in the research interview series which will inform future iterations of research and have contributed to the emergent model at a thesis and ‘bigger picture’ professional level that I refer to as Anthroposensory Sculpture (AS). Models of practice at scales from AS down through the three main projects and into the details of *Experimental Walks* have entered the discourse, and the

discourse has entered them. We have seen from the snippets of participant feedback woven in, and far more within the appendices, that user experience and participation has indeed been enriched – for students and the community exploring layers of activity with Sand Point. And for people living with diagnosis of dementia, their carers and community: the former to be welcomed to speak, the latter to be welcomed to feel something of what is shared. And geocachers discovering new experiences ‘a cache that speaks’ and sharing a peek into the realms of the Magical Creature and the extended sensorium of noticing and imagination expressed. Creative contributions and ‘data’ gathered in support of my position have been woven in, reconfigured, absorbed, transformed and most importantly shared as each work has progressed across platforms, place, time, community on its wayfaring journey out into the world. The research has been open to input from others and has given generously in return. Pervasive media has crept out of the ubiquity of computing and into the spaces of thought that inform and infuse and enthuse my practice. The Magical Creature of Creative Technologies is on the prowl for Clean technologies and contexts within which to play, experiment, reflect, and above all, grow, on the path of eudaimonic flourishing, the journey just begins.

4.21 Challenges of Fitting More Into Pervasive Media Magical Wheely Box

A valid critique of the work would be that there is too much of it. Had I stopped my practice and written a thesis on *Soundlines* alone, we would have a comprehensive text addressing the methodologies of space becoming place (Tuan, 1977), interdisciplinary engagement with landscape (Wylie, 2007, 2010) and a detailed critique of the user experience given mscape and the web as the platforms of choice. However, despite all its multiplicity, *Soundlines* is a work of innovation rather than improvisation (Hallam & Ingold, 2007). It is designed for emergence (Reid, 2011) and for musical improvisation, with great care taken to provide a space for wandering in the landscape, for individuation (Stiegler 2009a) with a multimodal approach encouraging the embrace of

technicity (Stiegler 2008) as different modes 'prise an opening' (Ingold, 2007) for individuals in their own unique way. The project is certainly groundbreaking, and within it are layers of engagement and 'user' feedback from participants, staff, artist colleagues, the community at the Premiere, people engaging through the iterations of preparation and dissemination. *Soundlines* is strongly rooted in my history of engagement with the school community and deep sense of appreciation for and enquiry into the landscape of Sand Point. Also, a genuine motivation to explore the potential of pervasive media, as a means of bringing community into rite relation with place, through engagement with the layered past, by our actions of the present.

However, to stop there would be to take a slice of time, like a slice of geological rock, and examine it under the microscope of a scientist's lamp. But the aim of *Soundlines* was always that it would grow into something more, that it was a pilot project to test potential and create a model from which further engagement with people, place, media and technology could grow. Strata's initial aim of *Sightlines* has yet to be realised. Perhaps it will, like the Mendip Woman on whom the idea, courtesy of my colleague Jane Harwood, is propagated, remain a mystery. As emergent technologies assist us in knowing more about the science of the human journey, so too it highlights the mystery, of the everyday social and behavioural, that we do not yet fully understand.¹²⁹ My research continued, thrived and prised open something more.

¹²⁹ Owing to recent advances in stable isotope analysis, archaeologists are able to match content in the bones of human remains excavated, to areas of the landscape where the person would likely have lived. High levels of lead in the skeleton of Mendip Woman, and other details of the site, suggest she lived in the Mendip Hills and had travelled more than once before to the South Dorset Cranborne Chase where her remains were excavated. Mendip Woman was found in a pit burial with two children who are believed to have traveled with her, but not be related to her. The skeletons were in a crouching position at the base of the pit. It is not known why they were travelling, nor why they were buried in this manner (Green, 2000; Pollard et.al., 2008).

However, I did not, and it is a fair criticism of perhaps all transdisciplinary research that it fails to root itself adequately within a particular field. Yet it is the rationale, of course, that to do so limits the symmathesy of the whole in the real earth-world context of life.

In order to carry the breadth and depth of my research, a spherical model and indeed a spherical text have been required. This form creates movement and flow, holds multiple dimensions with congruence, and yet the still point at the centre that is continuous throughout can only be experienced by releasing oneself to that flow, not trying to control or over-rationalise its route. We are multi-faceted beings who inhabit a multi-dimensional world (Bateson, 2016; Houston, 1997) that is increasingly filled with data, digital technology, media, information. How we navigate in such a world is of extreme importance, as mental health problems come to the fore, obesity levels rise, global monetary systems collapse, climate change threatens whole communities yet is also denied by some in power, the terror of war and 'war on terror' threatens peace at any place and time within our midst.

I have endeavoured to take the reader on a journey through which the heart of the work, that centre point that does not change, may be felt, if not constrained within the form of typeface, ink on paper, or pixels on a screen. Doing so has necessitated leaving much out that is of interest, and relevance, to the discussion. I have endeavoured to respect and 'listen' for the pace and depth of immersion that specific parts of this journey require, in order to, in a state of community (Peck, 1987) be moved to speak and have the listener's fully present embodied focus of attention in return, that something more may come into the symmathesy, a moment with the magical creature be shared. That is all that I can ask of participants in my work – that they may, in the moment of the context of delivery, attend, and that, in return, I may attend to them. With this starting point, our journey can unfold.

'The metaphoric cinematic landscape is the landscape of suggestion. Metaphor entails the transference to an alternate plain of reference. ... Cinematic

landscapes, drawing not only on the literal, but also on the metonymic and metaphoric, can articulate the unconscious as well as the conscious.'
(Harper and Rayner, 2010, pp.20-21)

I believe that there is enormous potential in Clean for better understanding the affordances of pervasive media, comparing and contrasting models, and utilising methodology and methods of Clean practice within pervasive media production. I have also observed that my research in pervasive media can transfer to enrich and create new processes for use in Clean facilitation, with a particular focus on stimulating creativity and reflective practice.

4.3 Where Is Time? Reflecting on Space

The space I find myself in for writing this thesis of my research is a curious one. It is not the practice, nor a reflection or report on the practice (these are to varying extents included in the Appendices and also exist in the form of project websites and blogs, numerous sketchbooks, files of paperwork and the virtual recesses of digital storage media that trace the epoch from mini DVC and DVD through USB to cloud). It is also, I am advised, not a thesis in the hypothetical sense of the word (proving the case of a hypothesis) lest it stray from the practice it seeks to elucidate. Yet that practice is itself concerned with provocation of thought and of multimodal means of communication and participation. The thesis is said to create a roadmap, framing itself with a discussion of others in its field. Yet, as my metaphor landscape of the research shows, proximity is altered when viewed from different levels of the enquiry. Who, truthfully, is to say which collision of worlds (my research landscape and that of another) contributes the vital ingredient to reach a tipping point in the vita that will form symmathesy of a new work? Things that on the surface look the same may have very different enquiries at their heart.

Active Ingredient's Rachel Jacobs presented at the Radiator symposium, May 2010, in Nottingham Contemporary about her doctoral research project *A Conversation Between Trees*. On the morning of the symposium I woke early with an exciting idea for a project, which I scrawled (Miskelly & Fleuriot, 2006) onto the space of my sketchbook during the train journey to Nottingham. My idea was for a tree with sensors attached and a live notation of data creating a multidimensional portrait of the living being of this tree. Jacob's ground-breaking project floored me. How could I be envious of the collaborations she had already in support when this was such a beautiful project of which she spoke? How could I critique it when in all honesty it was already better than my scrawl? How then, could I not just let go and wonder at the unimaginable complexity of communication in the world that somehow, that morning, brought me a glimpse of a world that in another already exists? We are all ways 'better than the best, and never as good as'¹³⁰. I let go. Half a year later, December 2010, I was planning *Living Voices*. A further 9 months later, October 2011, *Two Trees* began.

As spaces of thought, pervasive media and Clean have much in common, to my mind's eye. Information - or content, symbols - the 'stuff' of expression and communication, is central to each of them. The dialogue of maker-audience and therapist-client is replaced

¹³⁰ A phrase that has come to hold great resonance for me during my doctoral journey, that I explore in my essay at Banff (Calderwood, 2012, pp. 56-7). 'Better than the best, and never as good as' was my response to comments made by a fellow doctoral researcher during a session on Literature Review with the Library Writing Group. My colleague explained the system of mapping he used, and that he was always looking for the best in his field, so that he could, in turn, be better than them. I realised how different from this approach is my own – always looking to find the value in what is exquisitely another's, and in so doing, coming closer to finding what is truly mine. The iterative looping, flower-like pattern of my own form of literature review is captured in a video recording made for Dr Melanie Petch, organiser and host of the Writing Group, and used in training with other staff as an example of how an original and transdisciplinary approach to literature review for practice might look. 'Better than the best, and never as good as' endeavours to catch the space in which we are each the expert in the field of being our self. Your way will always be better for you, whilst mine, even as I develop it, is always better for me. I can never be the best at being you.

with the triad (Tompkins & Lawley, 2000) of maker-pervasive media artefact – user and facilitator – respondent’s symbols – respondent. Opening up this third position necessitates an embrace of space. The pervasive media artefact is located in the physical landscape, the respondent’s symbols in their metaphor landscape. In Clean it is the respondent’s symbols and developing model of their reality that is the focus of attention. The facilitator is challenged constantly to maintain an antifragile and non-judgemental position whereby they revise their own outdated model of what the respondent’s symbols may be like, with every new piece of information shared by the respondent. They too, need to be ‘better than the best, and never as good as’, for to be Clean towards another they need to recognise to the best of their developing ability what currents and patterns are truly their own.

4.31 Living Voices on Reflection

As it transpired, not having a funding agenda and associated timeline of delivery, although frustrating in some respects, provided the freedom for the project to develop slowly and organically over an extended period of time. In that respect, it played a significant role in my own reflective development. *Living Voices* was the first time for me that the making stage of a project has been spread over such a duration. Whilst the many evaluation and consultancy roles I have taken in my professional practice have involved intermittent engagement over a one or two-year period, my professional making engagements have inevitably been short intense periods (albeit with several projects running concurrently). Having time to reframe ideas, consider alternative platforms and contexts, and just ‘be with’ the content, in the back of my mind, without a pressure to work it into something immediate, was a new experience that I believe impacted my perception of, or rather place from which I perceived, my research thereafter. It was as if the content were a river flowing and I would intercept with that river at various points downstream as my journey happened across it, back and forth. At each place where I came to the bank of the river the water would have a unique shape

and form according to the rocks earth and trees of that location. I would look down and see different patterns of light shining on the surface of the water, seeing beneath with wonder at the creatures living in the river. In contrast, in my professional facilitative roles, I would usually be in a small boat on the river, taking others along for the ride.

This new leisurely perambulation with *Living Voices* gave a new kind of lifespan to my work - one in which that concept and content of the interviews is still as fresh if not fresher as time passes. Perhaps that is the effect of working in a threefold manner of sensory, conceptual and metaphoric approach.

4.32 Eudaimonia on Reflection

The sense of 'right path', and, indeed 'rite path', that infuses my research has by now become clear, I trust, for the reader, as it has for me. Eight months ago, I wrote:

*'Where I am today, 11th January 2017, is that I am able to see, to recognise the pattern that is my enquiry in my work. It is in everything that I look at from the tiniest detail of participant feedback in Living Voices or Hunter Gatherer. I see it in the work I made during art and design foundation... exploring the tension of material to hold itself in form as space and time... the effect on the material and affect on the viewer of changes in technology that allege to do the same thing....(How) metal finds its own tidal point lapping into the sculpture of a moment as the plaster sets.... The gap looks smaller than would allow. I'm sure, almost certain now, that feeling is my feeling from my body's memory of making the mould for this space. Perhaps the visitor could only peer in to see.... The cube has unfolded and blossoms as a colour grid flower. In unfolding there is no need for a shaft of light - light is all around. And the feeling of the space of separation between two parts of one whole is **mysteriously** transformed.'*

Personal Reflection, Earlier Iteration of Thesis Text, 11 January 2017

As Charlie Gere points out, the 'wholesale transformation of the intellectual environment' (Gere, 2008, p.9) afforded by the popularization of the printing press will

perhaps only be fully understood when we have moved beyond the age of printing. The transformation that our age of rapidly evolving technicity through digital culture is eliciting may not be fully understood until that too is superseded. To my intellect, the advantage of art practice as a mechanism for research is that the pressure to fully understand is somewhat relieved by the additional holistic modalities available with which to encounter and thus understand. The disadvantage, perhaps, is that these too may need a translation into language if we want to be sure that our separate experiences correlate. When experience is shared, when it is part of a community of sorts, a symmathesy of experience naturally exists.

My transdisciplinary approach supports the real-world nature of this enquiry, encapsulated beautifully by Michel Camus:

'By creating bridges between exact sciences and human sciences, between science and Tradition, between scientific thinking and symbolic thinking, between knowledge and being, Transdisciplinarity constantly tends towards the unity of knowledge through the necessary route of self-knowledge...It is an ethic that is revolutionary in terms of spirit, contagious in terms of vital sensitivity and prophetic in terms of awareness... I see Transdisciplinarity as the Major Turning Point of the 21st century.'

Michel Camus, in Nicolescu, 2008, p.188

I have experimented at length within opportunities for Dialogue, Publication and Dissemination (Appendix 5) to find ways of sharing something of the embodied symmathesy of the research, to bring the research alive to those who are encountering it 'second-hand' through spoken or written word. I have derived methods from creative writing, experimental filmmaking, alongside the ink and colour line drawings which pepper this thesis text. My drawing style emerged as a means of notating ideas during my residency with the Experimental Research Network at Dundee Arts Centre, November 2010 (Appendices 5.123 & 5.504). However, it was only in the context of my presentation on *Hunter Gatherer*, by skype from the World Soundscape Project, Simon Fraser University, Vancouver to UWE's Post-Digital Encounters Symposium at

Watershed, Bristol, June 2011 (Appendix 5.422), that I was able to realise the depth of communication this method could delicately, lightly, convey.



Figure 60: Hunter Gatherer: Images From Power Point Presented with Postdigital Encounters. 24 June 2011.

By bringing together photos, metaphor and drawings, by articulating what the work was **not** (the magic of nature's creation of a flower, even with all the resonance of the occasion for which it was cut¹³¹) my drawings seemed to hold a lifeline through which to bridge all three sensory, metaphorical and conceptual domains, could guide the viewer through a shift of levels and perspectives, and convey something of symmathesy of the whole. My remote audience, whom I could not see due to a complication with skype, apparently had a holistic experience of knowing the project: its subtlety, and the spiritual as well as material nature of my enquiry¹³².

The question then becomes how do we know, and what difference does that knowing make?

The answer to this question is the kind of deep exquisite multi-sensory listening that takes place on many levels and through many modes. The difference will be unique to the individual, for how can we ever know what impact the tiniest of moments heard, really heard, will make, when we surely cannot know where the 'listener', in all their multifaceted experience to date, is truly listening from.

Eudaimonia as an objective or goal has to be just that, the motivation for a sense of purpose and quality of engagement rather than a prerequisite for success. If eudaimonia is truly about a person's own well-being, in the context of **their** life, then it cannot be judged as being a certain externally prescribed way. Of course, there will be parameters,

¹³¹ In the presentation, I include photographs of two bunches of flowers – one of white roses given to my youngest daughter by her then boyfriend. The other a bouquet from my Father to my Mum for the celebration of her 80th birthday, and as a mark of his love in nearly 50 years of marriage.

¹³² Verbal feedback after the event from colleagues who running the event in Bristol.

and as with any pervasive media or community arts engagement, it can be vital to have a clearly defined point of entry and of exit from the work, sufficient guidance and support to enable the participant to feel safe to explore, and to be encouraged to do so. The artist must take care of the youth and generations (Stiegler, 2010a) that are their collaborators in the work, so that these participants, may freely walk as if in the shoes of an artist at work: their **own** creative artistry guided by the daimon that is **their** personal muse. And may then trigger, receive and/or create and in sharing give, media content and holistic user experience appropriate to **their self**, ‘as a consequence of their situational context at the moment of delivery’ (Stenton, 2011).

‘As a gathering place of forces and materials, the lodge is not closed over. It does not turn its back on us. It is open: a confluence of persons and materials, drawn together in the movements of its formation. At the generative heart of the lodge is the fire-place, the hearth. And where life binds, in the growth of living things, fire unbinds, in their combustion (Ingold 2011: 122). In the smoke of the fire, materials nourished by the earth, and bound together in life, are released once more to the sky, whence they will fuel further growth. To conclude, I want to suggest that it is in relation to this perpetual cycle of binding and unbinding that we should understand the conical form of the lodge. Instead of thinking of this form in terms of pure geometry, as a Platonic solid set upon a plane, we should perhaps regard it as the envelope of an upward spiral – that is, as an upended vortex with the hearth as its eye. The spiral is a movement that goes around and up, rather than a surface that divides inside from outside. It thus signifies growth and regeneration rather than enclosure. In short, as a vortex in the currents of earth and air, where the smoke from the hearth rises to meet the sky, the conical lodge brings to a focus the generative fluxes of the worlding world.’

Ingold, p.25, 2010b

In this worlding world it matters not whether every user ‘gets’ the project, nor what of their own historic context they overlay (Lippard, 1983) in creating their sense of place (Lippard, 1997). What matters is that they are not precluded from finding and following their own sense of self, right movement, and thus rite passage to whatever their personal, and our collective, future brings for them. Speaking at the showcase of Amplified Leicester (2010), a project that sought to strengthen communities by using

social media to amplify key individuals who might otherwise remain hidden within them, foresight consultant Andrea Saveri urges that ‘communities that thrive in the future will be the ones who can create new patterns of learning, relationship, and value creation’¹³³.

At the end of three week’s participation in the cultural research enquiry *On The Commons; being-acting-feeling-together* (Banff Research in Culture, Banff, 2011), I completed a multimodal studio installation and text, created co-inspirationally as a back-and-forth process of making and writing, writing and making (Appendices 5.118, 5.25, 5.510). The installation used pins and threads to trace from photographic projections of the Mountain ‘horizon’ taken by me on a group journey to Lake Louise. Audio recorded at Lake Louise played through wireless headphones as the viewer followed the lines of thread marking the perceived conjunction of sky and earth, each from a new location and moment in time, as our bus passed by below. Each vista of threads and pins began with a Colour Grid made by me during my time *On The Commons*, with texts from the grid printed and suspended, feather-like, above the coloured squares of its ‘dream-catcher’. Each vista began and ended with the line of thread plummeting to the floor where it was anchored by a rock from the grounds of the Banff Centre. The gaps between the vistas evoked ‘spaces of thought’ – my self-imposed thematic enquiry in response to the first introductory sessions and group of fellow residents *On The Commons*. The installation was inspired by an old woman I encountered whilst sitting by Lake Louise, recording ambient sound. ‘I can’t stop now – I won’t get going again’ smiled the filmic red-beret lady, with her two heavy carrier bags, walking (from where to where?) alongside the lake. The intimacy in that moment of not-sitting-together touched me in a similar way to the comment from an elderly gentleman in Wiltshire which had inspired me to conceive *Living Voices*¹³⁴. The installation is titled

¹³³ Foresight consultant Andrea Saveri, Berkely, California, discussing the importance of Resilience, as keynote speaker for the Amplified Leicester showcase, Phoenix Digital Media Centre, 2010.

¹³⁴ As outlined in Chapter 3.332: Giving Voice.

after one of Grove's specialised questions used in Clean Language (Appendix 4.4): *And Where [Are You Going] / [Do You Go] When You Go There?* It is so easy to think that we know; not to notice even when we ourselves 'go'.



Figure 61: And Where [Are You Going] / [Do You Go To] When You Go There? Studio Installation, Banff Centre May 2011. Top: Mountain Projected and Traced With Thread and Pins. Middle and Bottom: Installation Details. Photographs, May 2011.

When my text was subsequently included in a collection of essays published as a Special Issue *On the Commons* (MacLellan & Talpalaru, 2012), I was delighted to read the editorial introduction that so poignantly ‘gets’ my ‘whimsical text, defying academic straightjackets....

Jackie Calderwood draws us into an exploration of language, location, and self-awareness. Calderwood muses on her time in Banff, while also revealing some of her inspirations, her multifaceted portfolio, and herself. The artist’s works come to life through her vivid descriptions and her lyrical and playful asides. By and by, Calderwood’s seemingly scattered text comes together to nudge us exactly towards the ludic, the spontaneous, the importance of living in the moment; her insistence on the process, rather than the polished oeuvre makes the reader acquiesce and accept her terms rather than look for resolution. Ultimately, the literal threads contouring the Rockies in her studio become metaphorical to suggest communities always in formation, starting with “one self.”

MacLellan & Talpalaru, 2012, p.4

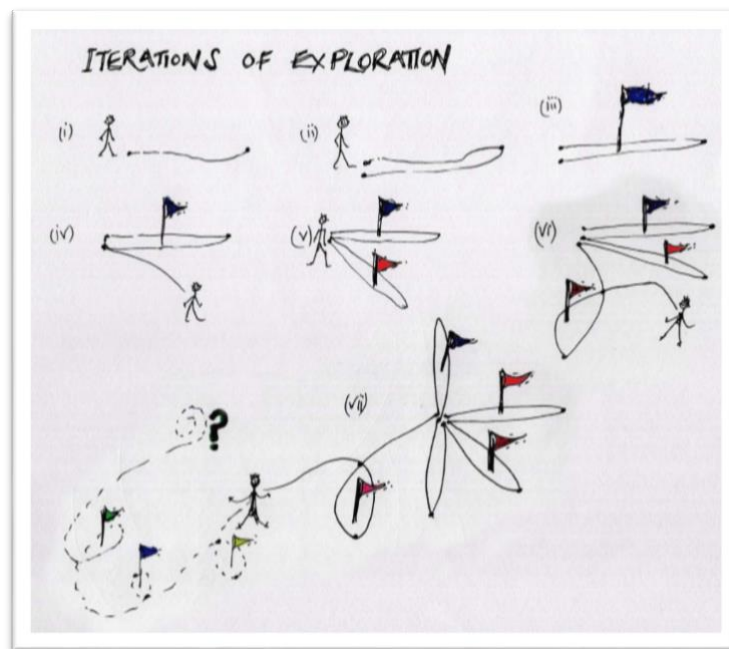


Figure 62: Iterations of Exploration. Line Drawing. August 2017.

What I find now, on reflection, is that those mountain horizons of Banff have informed the wayfaring of the practice all the way through the earth-sky world. There is something in the looping backwards and pinning a moment of noticing that invites presence, holds open the space, for a marker of colour to be flown, and a community of threads to co-exist. This, is iteration, at play.

4.33 Reflecting on Clean

In any good relationship, it's a two-way thing, I have certainly found that Clean has much to offer Pervasive media – the subject of which could readily be a book I should delight to write. But perhaps more to my initial surprise, pervasive media certainly has some juicy treats to offer Clean. At the Clean conference 2012 I presented an exercise using the Colour Grid methodology and based on the spaces, sensory stimuli and ways of moving of the *Hunter Gatherer* geoartcache¹³⁵. I continued to use and develop the themes of this exercise in two weekend residential retreats co-facilitated with Rupert Meese. We ran sessions of Peck's Community Building interspersed with Clean facilitation (including a process that my Clean colleague Jeni Edge and I originated 'Clean Touch'¹³⁶) and exercises derived from movement theatre and arts¹³⁷. My exercise from the conference was also piloted by Clean colleague Emily Walker with success working with postgraduate performing arts students¹³⁸.

¹³⁵ The presentation is included as Appendix 5.424 and participant feedback at Portfolio 2.312.

¹³⁶ <http://www.cleantouchmassage.com/about-clean-touch> [Accessed 6/5/18]

¹³⁷ See Portfolio 2.3121.

¹³⁸ See Portfolio 2.3122.

4.331 *Clean and Dementia*

Following a pause in the interview, after which interviewee Geoff commented about his Alzheimer's 'he got me... I'm back' facilitator Wendy Sullivan skilfully used Clean to guide Geoff to remember/revisit the tree he had developed. Geoff again got the smell and appeared to light up saying 'It's a winner, the tree.' In the interview session lasting close to an hour, Geoff shared some of his strategies for remembering and getting back when Alzheimer's 'gets him'. Wendy observed this as excellent self-modelling skill. It would seem that for some people at a certain stage of disease, work with Clean to develop metaphors for resourceful states, and to build on their self-modelling skills, could be a worthwhile intervention. It would be amazing to me to see such a study take place and to discover whether such an intervention would have value for people living with dementia. However, at this time of writing, *Living Voices* collaborator Julia Burton is in the process of training with Clean Change Company, and has started a pilot study with front-line dementia staff introducing a Clean toolset to support communication skills.

4.332 *Theoretical reflection*

Tompkins and Lawley (2000) refer to the triologue (rather than dialogue) of client, facilitator **and** information. They explain that the interaction of the facilitator asking Clean Language questions of the client's metaphoric expressions supports the client to model (construct a relational configuration)¹³⁹their own in-the-moment experience and organisation of their Metaphor Landscape. The facilitator in turn constructs a model that is 'your (facilitator's) description of your perception of your experience of their description of their perception of their experience' (Tompkins and Lawley, 2000, p.24). This clear depiction of the different stances of description, perception and experience, **and** the reminder that these are unique to, owned by and only ever fully comprehended

¹³⁹ See Chapter 3: Iteration for my introduction to Symbolic Modelling.

the individual themselves, I believe is highly significant to remember when creating a pervasive media artefact, and when seeking to evaluate user experience.

4.4 Revisiting Experimental Walks: Project Level Personal Reflection

'I want to know what the landscape says to you'

Personal dialogue, 15 August 2017

Certain points during my journey with *Experimental Walks* have become poignantly memorable as new levels of insight have opened up, triggered by revisiting the media I had previously made, in relation to place. I may experience my media in the same geographical location at a later date. Or I may experience my media on a smartphone or computer in a different location, yet with sufficient pointers to reconnect me with my memory of the original place. The pointer may be a GPS trace, map with time and date, photograph, or text notation.

One particular walk in nearby Penselwood Forest has, over these years, become so saturated with content I have listened to, mused on and made there, that I no longer need anything other than the movement of my body and attention of my mind for it to become psychoactive (Tompkins & Lawley, 2000) affecting new knowledge to emerge. These moments of Emergent Knowledge have less to do with 'excitement' about them and more to do with an 'aha' insight and pleasant bodily sensation. The walk has become a place of deep familiarity and nurture. I feel tangibly connected to what must be the morphic resonance (Sheldrake, 2009) of the energetic field that has for me, over time, developed with this place.

As I revisit the culmination of *Two Trees* in my writing process for this thesis, it is as if the hot air balloon of my research metaphor landscape has shot high above the weather-world (Ingold, 2011) and is moving with a new fluidity, unbound by gravitational pull, as it bobs in stellar space. In the balloon, I hold a large telescope similar to that with which a sailor might first have sighted the land that would become a 'new' continent (new to their culture – ancient to those already there). I am aware of a larger vessel, platinum, more at home with space travel, under whose watchful presence we fly. And yet what has brought me here was a feeling far below, one footstep poised on the earth, a kind of unintentional *Experimental Walk* in my own back garden. This morning I noticed a fear, all too familiar, that has haunted me and been best kept buried deep. Today it feels personified, an aspect of myself is able to take this on, to give form to this feeling and hold it in a way that I can see it as other than myself. I have first to befriend the figure, move a gentle benevolent step towards. Never to assume I know what she wants or who she is. I have to practice my best listening skills, non-judgement, full mindfulness of attention to her presence. Now she does not quite run away. I 'sit with' her fear as I stand, foot poised, attentive to the moment I may take my first conscious step. I feel her fear, reassure her she is safe and loved, I promise not to hurt her. And I ask her what she wants.

With her reply, time and space dissolve. There is only the personal journey of one who knows with every breath that she is not separate from the ancient earth that is her homeland. She is that one who might well flee when a strangely clad sailor wielding a telescope arrives to stake his claim. She is the hunter gatherer weaving human magic with the creatures, plants, rocks, rivers, rhythms of earth. And her fear is the fear that, unseen, floods the ravine between creativity and thought, between being in the flow and objectifying what that flow is. It is a place I can hardly put into words. It is a bridge between two worlds. Left and right brain? Yin and yang? Up and down? Primitive and productive?

And she tells me as she starts to run: *I want to know what the landscape says to you.*

The words reach me like a koan, a kaleidoscope that shows me, with every turn, the pattern of her words rippling through the work I've done.

I am reminded: what drew me to pervasive media was my desire to listen to the land. After over a decade of giving voice to people through media arts facilitation, in 2008 Teri Rueb's *Core Sample* had brought me home to my love of landscape with the recognition that pervasive media offered a way with which to connect to the earth. Continuing to value highly the worth of public participatory practice, in this doctoral research:

- i. I have explored many ways in which the voices of people and landscape (geographical and metaphorical) interweave.
- ii. I have emerged from the position within which I was securely located at the end of my MA. A position from whence I observed that to create a successful project in community arts the artist needs to become invisible: so that participants, funders, project partners all feel the ownership of the project material is theirs. The magical creature of *Hunter Gatherer* demanded that I bring my own voice more centrally to the picture. Not just as a placeholder or voiceover for the actions and responses of my participants, but as the proponent of the Magical Creature of *Hunter Gatherer*.
- iii. And in so doing, the treasure of the work shifted from a centrally produced artefact to a symmathesy of call and response, colour, pattern and text that can be observed only through fleeting glimpses, much like the Magical Creature itself.

Another aspect of my position at the close of my MA was that, for the creative technology of pervasive media to be successful in an arts project, it too must become as if invisible - lest it become a barrier to experience, rather than a facilitator thereof. I now see that technology too becomes a metaphor, a magical creature all of its own. The unexpected moments and behaviors of technology, and the metaphors technology holds, could be the fascinating subject of further research but is well beyond the scope

of this thesis. However, as computing becomes so pervasive in our everyday experience that we scarcely notice it, I believe there may be real value in bringing attention to exactly the interface that seeks to disappear. What is it that the landscape says to you, or me, or we, when we hold emergent technologies in our hands or wear them on our body? What does the landscape say when we attend *without* technological apparel? When we attend to devices already present in the landscape? When you or I review the landscape from a desktop in our office or home? What does the landscape say to me when all of these devices are left behind, batteries flat, technologies outdated, operating system no longer supported? Who and where am I now? What might I have become?

To investigate these questions, I feel the urge inside me to follow ‘her’ as she runs, to learn from the deep wisdom of this sparsely worded being. To dig myself into the earth of Mendieta’s *Silueta*. To

‘have nature take over the body, in the same way that it had taken over the symbols of past civilizations...nature, it’s really the most powerful thing that there is. Even today with all of this technology, we are still trying to control the limitations of what we can and cannot do... Energy is nature too...That’s the way I feel when I face nature, that it’s just the most overwhelming thing there is.’

Ana Mendieta in conversation with Joan Marter, 1985, in Rosenthal, 2013, page number destroyed by fire.



*Figure 63: My copy of the Catalogue to the 2013 Hayward Exhibition 'Traces: Ana Mendieta' (Rosenthal, 2013), following a fire in my study, 2017.
Photograph, 15 August 2017.*

And yet whilst this temptation to run and make work in nature is strong, Mendieta reminds me with *Mirage* (October 1974), a 3:30 minute silent Super-8 colour film showing her reflected image in a mirror leaned from earth to tree, of the importance of re-presentation in her work and the communication that ensues. In my ambition to give voice to the landscape I was unconsciously mirroring one of my other personal intentions for undertaking doctoral research – a desire to extend the scope of communication about my work and bring community arts projects such as *Soundlines* and *Living Voices* into realms of academic discourse. To give voice is to extend communication and necessarily includes the extension of one's own skill in communicating. That ambition to extend my communication has underpinned my participation in so many academic events. It has led me into the territory of creative writing as I searched for a writing style that could animate the papers I was writing, and

bring something of the live experience of the project to the reader. Similar yet different challenges to representing a *Siluetta* immersion for a gallery audience in another time and place. Clarissa Pinkola Estés (1995) brings *La Que Sabe*, the wise woman who lives under the hill – *One Who Knows* - to our attention through story and her accompanying narrative. The persona who spoke to me in my garden seems younger than the wise crone yet older than any educational narrative. Where I feel *La Que Sabe* in my bones, I feel this new persona in the softer tissues of my muscles.

I am reminded of my first experience of an artist led walk: *Further Afield*, presented by Sorrel Muggridge at the AHRC Living Landscapes Conference, Aberystwyth, 2009, in tandem with her collaborator Laura Nanni at Studio 303, Montreal. Myself and another walker in Canada were guided by prompts the two artists had prepared, which we each responded to in the context of our own environment. As I chose a direction related to water, Sorrel guided me forwards, and Laura's participant, my partner in the adventure, responded with a direction that related to water in her immediate inland urban environment. Space collapsed inwards as one footstep represented 100 km, 40 steps taking me to my partner's proximity. With minimal interjection from the artists, and directions shared via short transatlantic calls on their cell phones, I did indeed 'experience (my) surrounding as never before while (my) landscape intertwines with another over 4,000 km away' (Muggridge & Nanni, 2007-15, Blog Post 3 June 2009). At the end of the 45-minute walk myself and my partner had each led the other unknowingly (with the assistance of our artist guides) to a place to pause. We described our location to each other as though we were long-term friends. I was not alone in feeling a real emotional tug when we had to say goodbye. Sorrel passed me a blank postcard and asked me to sketch the place my partner had described (in Montreal). A month later, back home in Somerset, genuine joy, wonder and amazement flooded my doorstep when a postcard arrived with a Canadian stamp and a sketch of a place I had sat in as I sketched a card for a dear friend whom I have never met yet will always feel close to in a place of wonder deep in my heart.

My own *Experimental Walks* have built on that first profound experience of interconnectivity, co-inspiration and community, cleverly and delicately crafted for us by collaborators themselves 4000 km apart. My walks, combined with the Colour Grid methodology, have facilitated inter-connective experiences for other artists and researchers, and myself (Portfolio 2.3).

The natural progression of *Two Trees* from two who dialogue, swap personas and at some level merge to become a part of a larger one demonstrates antifragility (Taleb, 2012) of embracing and flourishing with the unexpected. With every visit to each tree the Colour Grid methodology elicits new information, new perspectives of Emergent Knowledge (Grove, 2005; Harland, 2009). The longevity and personal impact of the project captures the strength of psychoactivity in spatial landscape and potential in the relationship of pervasive media with Clean Space (Lawley, 2012a). Development of what was a personal enquiry, into three evolving exhibition installations paints a very clear picture of symmathesy (Nora Bateson, 2016) at work.

It is my delight that in each of those three iterations of installation, audience members responded to the invitation to participate, creating new shapes from the photographic images of the trees. Each of these additions or subtractions, where material was cut away, reconfigured or folded adding extra dimension, moved with the work to the next installation. Those participant materials contributed to inform my response to the available space, the presence that the work took on in such a space, and the community within which this work was now situated, as I adapted my materials to the technologies available at this new location. The same photographs, movie files, website, scissors, string and blutac were used throughout. Platforms to play the movie files (and website) differed with each venue over this 4-month period; just as available platforms for creative technologies have differed throughout the period of my research whilst the heart of my enquiry remains continuous throughout, and the two, each unique, dance together in the patterns of one.

Chapter 5: Conclusion

5.1 Introduction

In this chapter I will revisit the original aims and objectives of my research and describe how I have answered my research question in terms of my unique contribution to knowledge and in relation to the concept of eudaimonia, my proposed framework and the methodology I have employed in my practice. I will conclude with a short section on the future of this research.

5.2 Research Question, Aims and Objectives

5.21 Research Question

This thesis and accompanying portfolio of creative practice has addressed my research question HOW CAN PERVASIVE MEDIA CONTRIBUTE TO A MULTIMODAL HOLISTIC USER EXPERIENCE OF THE AMBULANT LANDSCAPE?

5.22 Aim/Problem

The aim of my doctoral research was to provide a model of practice where the holistic experience of landscape can be delivered through pervasive and emergent technologies. My practice addressed the issue of how pervasive media artworks could become accessible to non-specialist individuals and communities in a rural context, as my definition of ‘user’ aims to be inclusive and not restricted to those with prior knowledge of pervasive media.

5.23 Objectives

Through this research, I have:

- i. investigated the theoretical context informing new ambulant practice within the landscape using pervasive media.
- ii. developed practice-based work as a platform to investigate the form, content and reception of artforms which can fully exploit the affordances of new technology in enriching participation (user experience).
- iii. gathered and evaluated data in support of my derived theoretical position, and further reconfigured such data as the basis of new artworks.

5.3 Answering the Research Question

It is only by practice, with a diversity of public engagement in the unpredictability of the physical earth-sky world, that my research question can be adequately approached. I have addressed this question through the practice of conceiving making and sharing pervasive media artworks with diverse communities, landscapes, and modes of engagement (Chapter 1.42). Embracing a transdisciplinary approach has enabled my research to respond to the complex plurality of means of engagement afforded by pervasive media (Chapter 1.412). Introducing the methodology of Clean (Chapter 2.34) has added congruence throughout my research, in the writing of this phenomenological text and the position from which I have described my practice-based method (Chapter 1.411). I have built opportunities into the projects, for data gathered to be re-presented as new artworks (for example Figures 5, 23, 24), in order that participants, and myself as researcher, may engage with the work from multiple perspectives across time, place and platform, such that emergence of new behaviors and practices (Chapter 2.31) become visible beyond the phenomenological experience on location.

5.31 Unique Contribution

My research makes a unique contribution to knowledge with the exposition in this thesis of my *framework of creative practice, by which pervasive media and emergent technologies contribute to a multimodal and holistic user experience of the ambulant landscape*, and with the realised models of practice in the four artworks of the online creative Portfolio (introduced, with rationale, in Chapter 1.42) from which the framework is derived.

My research extends the notion of pervasive media to include media made, as well as delivered, on location in response to situational context (Chapter 2.32). It extends the notion of landscape to include personal and collective, metaphor and geographic landscapes (Chapter 2.33). And introduces the concept of eudaimonia in relation to pervasive media (Chapter 1.413).

I have developed a sensory system to deliver media unique to the individual through my *Colour Grid* methodology (Chapter 1.424) and iPhone app (Chapter 1.4251). This has proven to be successful for eliciting deep personal response within a short interaction and in relation to a wide range of individuals, locations and thematic contexts (Portfolio 2.302-2.312, 3.81). The app and methodology have become significant tools for my own personal reflection and creative arts practice (Chapter 3.24, 3.371, Portfolio 2.309). They can be successfully adapted for use by other researchers (Chapter 3.332, Portfolio 2.308, 2.310).

My adoption and interrogation of Clean as an arts methodology, research method and ethos, contributes new knowledge as a versatile transdisciplinary and phenomenological approach of value for research and art practice.

The four main projects of practice take pervasive media into the areas of education, health and tourism. My *Colour Grid* methodology and *Hunter Gatherer app* have demonstrated their potential for use in fields that include art, research, special

education and personal development. My series of *Experimental Walks* provide a variety of models of practice applied in contexts that range from creative technologies, performance practice and art installation to mindfulness and the psychotherapeutic.

5.32 New knowledge in the use of the concept of Eudaimonia

I position my research in relation to the complex concept of eudaimonia (Chapter 2.5), as a focus by which to articulate qualities and values inherent to my practice and the artworks created. I have introduced eudaimonia (Appendix 1, Glossary) as the sense of being on one's own right (and rite) path in life. This aspect of eudaimonia is nurtured through specific design choices made in creating the artworks and is informed by my theoretical position (wayfaring (Ingold), creativity (Robinson), antifragility (Taleb) individuation and technicity (Stiegler)). The artworks created invite the user to explore, make their own connections, experience themselves in relation to place - media thematic - technology - community. This research embraces a therapeutic approach - in its use of Clean, the underlying holistic ethos of my practice and intention towards eudaimonia - but is distinct and separate from 'art therapy' (Chapter 3.34).

Eudaimonia, as human flourishing or creative well-being, captures the essence of creative expression that participants in my projects are encouraged to contribute. Opportunities for personal reflection and self-awareness are woven into the structure of the projects and my *Hunter Gatherer* app, alongside growing collective contributions that my online galleries and installations collate.

The parallel meanings of eudaimonia as good daimon, house-god or muse manifests in my research as the 'magical creature' of *Hunter Gatherer* (Chapter 3.46). This aspect of eudaimonia highlights the tensions between the manifest and unmanifest – the creature

that already exists, subtly connected with the ‘light-cycles’ of sun and moon¹⁴⁰, and yet that comes into being through the contributions of participants. Eudaimonia as good daimon references the noetic planes accessible via creative imagination (Chapter 3.42) and the tensions of *energeia* (being-at-work) with temporality. During the act of ‘walking’ in life, my practice extends an invitation to notice and notate improvised moments (Hallam and Ingold) along the way (Chapter 3.47).

5.33 Clean methodology employed in the creation of the practice

My use and interrogation of Clean methods, methodologies and principles - as artistic strategy – has pioneered new research, adding knowledge to the fields of art-making, research by practice, and Clean. Through experimentation with suggestive and autogenic metaphor, Clean Language, Clean Space and Emergent Knowledge, I have integrated Clean within the development of *Experimental Walks*, *Hunter Gatherer* and *Living Voices* (Chapter 4.331). I have used clean and Symbolic Modelling in my research interviews (Appendix 4) and in the exposition of my framework (Figure 22) and emergent model of Anthroposensory Sculpture (Chapter 3.53). Exercises that I have developed from my research practice have been shown to be transferrable to other contexts (Chapter 4.33) and to contribute in return to the professional field of Clean (Appendix 5.4123).

¹⁴⁰ The Magical Creature is ‘resident’ at different cache sites, moving between them at the quarter and cross-quarter festivals (solstice, equinox, and mid-points of Beltaine, Lammas, Samhain) – see Portfolio 3.62, video introduction available at: <http://www.gatherer3.com/huntergatherer> [Accessed 01/05/2018].

5.34 Proposed Framework

My research contributes *a framework of creative practice for eudaimonic engagement of people with place, media and emergent technologies*, illustrated in Figure 22 as the interacting spheres of influence: Space, Presence, Community and Iteration. The framework is drawn from the artworks of my research practice and comprises multiple dimensions. In Table 5 (Chapter 3.331) I propose an extension to existing taxonomies of pervasive media, adding dimensions of User-Created/Generated Content, Data Aesthetic and Function. Table 1 (Chapter 3.12) shows the matrix of ‘artworks - spheres of influence - stages of creating practice’. I have structured the phenomenological writing of Chapter 3 with headings that convey the flow of considerations in practice. These are drawn together in Table 7 below, as a sequential flow of considerations (numbered (i) to (xii)), along with thematic spheres (***Space*** etcetera) and key attributes of the framework from Figure 22 (CAPITALISED*).

	<i>Space</i>	<i>Presence</i>	<i>Community</i>	<i>Iteration</i>
*	LISTENING	GIVING VOICE	NON-JUDGEMENTAL ACCEPTANCE	BOLDNESS
*	SEEING	AN INVITATION	CREATIVE IMAGINATION	IMPROVISATION CURIOSITY
(i)	Space and Time	Language / Taxonomy	Context and Awareness	Proposal of a Nesting Ground
(ii)	Listening	Noticing What’s Missing	Noetic Planes	Relocating the Sacred
(iii)	To Look	Additional Dimensions	A State of Community	Sculptural Posture
(iv)	To Improvise	The Active Learning Movement	From Theory into Experience	Body Becoming All Eyes
(v)	To Travel	Finding a Suitable Way In / The Invitation	Design for Expansion	Two Parts That Bind

(vi)	Patterns	Giving Voice	Conceiving the Magical Creature	Finding Potential: Revisiting the Process and the End
(vii)	Conception	Presenting Change	Having a Moment with the Magical Creature	Inter-Learning as Symmathesy
(viii)	To Reflect	Levels of Participation	Magical Creature as Daimon	The Paradox of Actual and Potential
(ix)	To Communicate	Making	The Community	Reviewing Projects and Introducing New Methodologies
(x)	To Move On	Movement and Stillness	Being Visible in Community	Modelling Practice: Negative Space and Metaphor
(xi)	To Turn Around in Context	Holding the Presence	Virtual Interaction	Re-Membering
(xii)	To Round Up	Placeholders	Material Interaction	Listening in a New Context

Table 7: Framework of Creative Practice – Key Attributes & Sequential Considerations

I see my developing conceptual model of Anthroposensory Sculpture (AS) as the beginning of a transdisciplinary tool for making projects that apply the framework through collaboration in new fields.

The following table (Table 8) is modelled from *Hunter Gatherer* as the first AS, and provides a matrix of the values, qualities and approaches I identified as characteristic of AS and which could be used to analyse other pervasive media artefacts and/or to construct new AS works.

<i>Characteristics of Anthroposensory Sculpture</i>
<i>Values, Qualities and Approaches Identified</i>
Not a finite solid form
A pragmatic freedom
Created with processes of human activity and sensory awareness
Stimulates creation of artistic artefacts utilised within the sculpture
Has space for movement within through and beyond its form
Continues whether practitioners and participants are present or not
Created through material process
May invoke proprioception (sixth sense)
Adopts posture, of which the legs are part, that conveys magical properties which: <ul style="list-style-type: none"> ◊ Inspire practitioners and participants ◊ Recognises the uniqueness of all individuals ◊ Affords a feeling of the intangible turning into the tangible ◊ Are modelled by the magical creature (MC)
Includes an element of movement cycle in its timing
Sited in a physical location or combination of locations
Locations constitute the legs on which AS stands
Relationality of sites in the physical landscape creates a spider-web-like space across which other lines of thematic traverse can be explored
Legs provide grounding for participants' experience of creative engagement
Further locations (not-weight bearing legs) may include places from which participants access the project online/ by social media, interactive installations or community sharing events
Encapsulates space for individual expression and the growing accumulation of treasures created by participants' engagement
Provides a nesting ground from which MC can emerge and can call and respond
Forms an inter-dependent team with MC
Consists of two or more inter-dependent parts allowing for relationality between those two parts
Invites or provokes multiple levels of feedback
Is best understood (currently) from a systems-thinking perspective of symmathesy
Deals with tensions of inter-related dualities which can be explored from different levels of the systems of the work
Is structured to provide multiple perspectives of engagement and offer participant feedback loops at various levels within the work
Offers 'gradations of reality' (Brown, 1992, p.6) through which to connect with an archetypal and/or unique kind of animal guardian spirit at any level, including soul
Utilises metaphor and Symbolic Modelling
Utilises pervasive media

Table 8: Characteristics of Anthroposensory Sculpture. Gathering Textures of Possibility.

5.4 Future Direction

5.41 Of Vitae

Each of the Artworks of this research provide models of practice that could be applied to new contexts and/or further developed as the basis of further research. For example, the model of *Soundlines* could be applied within a different area of the curriculum (English and History were identified in evaluation at Worle School) with contemporary mobile technologies, as a platform to further investigate the potential of pervasive media to develop young people's sense of self in relation to the histories of place, media technology and their community.

Living Voices as a prototype has demonstrated the depth of communication achievable with the methodology I developed. This model could be extended to investigate scalability, portability and user experience with different audiences, via crowd delivery at the Alzheimer's Society annual awareness-raising walks.

In my paper for Well-being 2011, I imagined a synergy of the *Soundlines* model with *Living Voices* – a web based educational repository to augment information encountered on the walk, and a workshop process of developing media content from and for this repository that could offer an additional layer to the walkers' experience. Whilst on The Collaborative Researcher residential training with VITAE, 2012, I proposed this hybrid model to a small cohort of my peers: researchers from psychology, health and education. Together we scoped, for the purposes of the training, with great interest, the kind of research an interdisciplinary team on this project would support.

5.42 Of Co-Inspiration

One new collaboration has already followed on from the work presented in this thesis: a hybrid reality project *Engines of Difference* (2014, UAE and UK) with Lynne Heller

(Toronto). Having met and been interested in each other's work at the International Symposium of Electronic Arts (ISEA) Istanbul 2011, we proposed a project, commissioned by ISEA Dubai 2014, bringing my work with geocaching (*Hunter Gatherer*) into dialogue with Heller's adventures in Second Life through her avatar *Nar Duell*, and resultant large format artist comic books. The residency in Dubai and subsequent work for the *Virtual Worlds* exhibition in Salisbury, UK raised interesting questions about the potential for cross-pollination between these worlds, how coordinates translate and how communication and creative contributions might flow between them (and us as collaborators) in multimodal co-inspirational dialogue.

5.43 Of Colour Grid Methodology

A second prototype for the *Hunter Gatherer* iPhone app (not published) added the facility to record audio and attach photos. I plan to redevelop the app for the latest mobile Operating Systems and explore how user-generated audio might be integrated, for example as extracted phonemes for *Colour Chord* playback, and to what effect.

As a sensory elicitation and notation tool, my *Colour Grid* methodology and iPhone app show potential application for young people with special educational needs (SEN) - an area with potential for further research. During an initial day visit to a Somerset Special School, as a guest of the Openstorytellers Research Initiative, my app was well received. Young people with very limited verbal communication skills used the app (on an iPad) to express the activities they had engaged in and their positive feelings of wellbeing resulting from those activities¹⁴¹.

¹⁴¹ Accompanying a small class of older students on their weekly riding outing, I was able to introduce my app on an iPad to a few of the young people. One young man who has Down's Syndrome and is a keen iPad user intuitively taught himself to make Colour Grids but found writing text challenging. He seemed to revel in the grid-making and used it to express the colours of the horse he had ridden that day. Another young

5.44 *Of Symmathesy*

The routes above take forward the project-level of my doctoral research practice, indicating the direction for further research, which builds on my contribution.

The symmathesy of my doctoral research, which I encapsulate in this thesis and in my developing model of Anthroposensory Sculpture, is the most immediate priority in furthering this research.

There are opportunities to:

- (i) further consolidate dissemination of this doctoral research via multimodal means of communication¹⁴².

woman with complex needs and minimal verbal communication was not interested in the app on the way to riding, but afterwards was keen to have a go. She replicated the colours of her colourful clothing in the grid. My colleague from Openstorytellers remarked that this was that young woman's way of feeling good about herself, and the grid and her enthusiasm for the Colour Grid she had made reflected her strengthened sense of self-esteem and presence after her riding lesson and contact with the horse.

¹⁴² In addition to more traditional forms of textual publication, I am keen to develop live forms of delivery that explore the form and relationship of practice and text. 'Sketched' components commenced in 2016 comprise: (i) A recipe book with unique dishes as metaphors for each 'chapter' of the thesis (based on an earlier structure of 11 chapters) creating a different kind of dialogue about the nature of ingredients combined. (ii) Initial work on a performative account of my doctoral research, introducing storytelling with sung and spoken word, accompanied and mentored by Naked Voice founder Chloë Goodchild.

(ii) continue to develop the new notion and model of Anthroposensory Sculpture through collaboration with practitioners from other fields of wellbeing, such as those of my Clean research interviewees (Chapter 3.562).

(iii) find new places for Magical Creatures to emerge, by situating myself in a series of residencies across contrasted arts, well-being and community contexts, from which to research and create a handbook of exemplar applications of Anthroposensory Sculpture as nesting ground of Magical Creatures, relative to those contexts. Within this, to further investigate and articulate attributes of eudaimonia conducive with pervasive media.

5.5 Beneficiaries of Research

As outlined in Chapter 1.51, this research has already demonstrated participatory benefit, personal value for myself, and interest to researchers from a range of fields including Media Arts, Performing Arts, Clean, Visual Sociology, Heritage, Education and Well-being.

The research practice presented in my online Portfolio, and in this thesis, provides a strong foundation from which to create new opportunities to build on this research. Examples of this are included above in the discussion of future direction (Chapter 5.4).

This research which will be of value to researchers and practitioners seeking to understand engagement of people with place, media and technology. Pioneering in its use of Clean as an arts methodology, this research adds to a growing interest in Clean methodology for research. The thesis contributes to ongoing debates about how to build a more caring society in which each individual can flourish; as such it will be of interest to others exploring the multiple dimensions of well-being and the use of emergent platforms for digital media and art.

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I Portfolio

The Portfolio provides evidence of my creative practice submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy awarded by De Montfort University.

A Table of Contents for the online Portfolio (Artworks 1-4) is provided below.

The complete Portfolio can be accessed at:

jackiecalderwood.com/research/appendices.html

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II Appendices

The Appendices are provided as contextual information for reference and do not solely constitute the evidence of practice.

A Table of Contents for the online Appendices (Appendices 1-5) is provided below. *Appendix 1: Glossary* contains my own definitions of terms used within this thesis, with reference to sources that I have adopted or adapted where appropriate and is included in full below, pp. 297-301.

The complete Appendices can be accessed at:

jackiecalderwood.com/research/appendices.html

Username: Appendices Password: Pervasive2017

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Appendix 1: Glossary

This glossary contains my own definitions of terms used in the thesis, with reference to sources that I have adopted or adapted where appropriate.

Ambulant: Experienced by walking.

Anthroposensory Sculpture (AS): The concept and model that I construct from my practice. A process and form of media interaction and sensory awareness by humans engaging with physical locations in the earth-sky world that involves metaphor, attention to the senses, and creative expression. These interactions occur in the physical world, with media augmentation, in the imagination and in the virtual world online. The sculpture exists as a growing dynamic collection and **symmathesy** of these sites and the movements between them. Whilst it is not an actual physical sculpture, it does have physical sites and components. AS is the nesting ground from which the **magical creature** can emerge.

Cache: see **Geocache**.

Clean: The ethos, methodology and series of methods developed by clinical psychologist David Grove (and others informed by his approach) which include Clean Language, Clean Space, Emergent Knowledge and Symbolic Modelling (Tompkins & Lawley). Clean methods use specific syntax, wording of questions, vocal intonation and non-verbals to facilitate a client or respondent to explore and learn more about their way of being in the world, with the potential for change and 'resolving traumatic memories' (the title of Grove's book, with Panzer, 1991). The techniques aim to be as clean as possible from the therapist or facilitator's 'maps', their personal metaphors, assumptions, paradigms and sensations, in order to minimise affect on the respondent who is understood to best access wisdom and possible solutions from within their own

unique system. Clean is an 'information' focused intervention, with the facilitator asking questions directly of the respondent's symbols, metaphors and sensory information.

Community: 1. A group of individuals with something in common.

2. The state of Community which may be facilitated through an experiential Community Building process. In this state differences are accepted, diversity valued, each person has 'space' to speak when moved to do so, and the group listen with an exquisite, embodied presence to whomever speaks. There is an almost tangible stillness and quality of silence between speakers. An ideal state from which to begin to work collaboratively. (Drawing on the work of M. Scott Peck (Peck, 1987) and my participation in experiential workshops and training delivered in the 1990s by the organisation Community Building in Britain.)

Conception: The first stage of creating a project. The preparatory phase of exploring the potential of ideas and connections (partnerships, places, possible formats) that forms the foundation of the project.

Earth-sky world: The indivisible growth and fluid motion of the earth and sky combined, in which 'one cannot speak of the earth without already thinking of the sky, and vice versa. Each partakes of the essence of the other' (Ingold, 2010 p.6 drawing on Heidegger's Poetry, Language, Thought 1971).

Entelechy: An energetic being that holds the full potential of a unique person or project. In the entelechy, all realised future potential already exists as a resource that can be accessed now. The entelechy is unique to person or project, and in direct communication with them. (Houston 1997, 1998, 2016).

Eudaimonia: The sense of being on one's own right (and rite) path in life. Parallel meanings of:

1. Human flourishing, creative wellbeing.
2. The good-daimon, muse, house-god.

Geocache, Geocaching, Geoartcache: A geocache, or **cache**, is a hidden container, of any size from 1 cubic cm. up to 1 cubic metre, containing paper on which to log the date and name of anyone who finds it. It may also contain small trade items such as badges or pens and 'travel bugs' - registered items with a mission to travel. The GPS and OS map coordinates of cache locations are listed on the geocaching website, along with information about each cache and the mission of any travel bugs contained. Anyone can join the geocaching community, which has 3 million active members worldwide, and 2.8 million caches hidden¹⁴³. Finds are logged both by writing in the cache logbook and registering the find online. **Geoartcache** is the name given by Chrysallis Arts, Yorkshire¹⁴⁴ in 2010, to their project exploring the potential of combining art and geocaching. A geoartcache is a geocache created by an artist that offers some kind of art experience or reward as part of a series of caches.

Holistic: A holistic approach values the whole person and recognises the inherent wisdom within their system. Likewise, a holistic experience will be open to multiple levels or dimensions of information and response, not limited to the physical.

Magical Creature (MC): Any real, mythical or imaginary animal-like creature attributed magical or extra-ordinary characteristics; unlikely to be constrained by linear time. Magical creatures are generally perceived by more than one person. Magical creatures are likely to take different - often unique - forms for each of those people who perceive them. New magical creatures can be enticed to emerge, using the processes of

¹⁴³ Source: <https://www.geocaching.com/press/faq.aspx>. Accessed 16/12/16.

¹⁴⁴ Hunter Gatherer was one of three initial artist commissions for geoartcache trails. For further information see <http://www.geoartcache.com/>

Anthroposensory Sculpture (AS). The Magical Creature of the Yorkshire Dales is the first example of a magical creature in my work - emerging from the AS *Hunter Gatherer*.

Making: The second stage of creating a project. The making of the work, which is likely to involve participants as makers. This is likely to be iterative and may be interspersed with the iterations of the third stage, **sharing**.

Mediascape: Media layered onto the landscape, triggered by sensors to create an augmented reality experience for the user.

Metaphor Landscape: Typically developed through use of **Clean** Language. The space within and around a person that becomes inhabited with 'the totality of (their) metaphors and symbolic expressions (which) combine to form a Metaphor Landscape.' (Tompkins & Lawley, 2000 p.10)

Multimodal: Engaging several or more modes of activity or occurrence. A multimodal artwork offers various modes of contributing to and/or experiencing the work.

Pervasive Media: Media that is with the user which may be generated and/or received by them. Likely to make use of mobile computing, location aware and other electronic sensors to deliver, and/or create media.

Sharing: The third and final stage of creating a project. Dialogue and dissemination via public events, workshops, publication, exhibition. This stage may be iterative and may be interspersed with the second stage, **making**.

Symmathesy: The 'process of' and/or 'entity formed over time - by contextual mutual learning through interaction' (noun: symmathesy).

The action (verb: to symmathesize) 'to generate contextual mutual learning through the process of interaction between multiple variables in a living entity' (Bateson, 2016 p.169).

Transdisciplinary: Across, beyond, above or at a more encompassing level than individual disciplines. Not confined to disciplinary or inter-disciplinary approaches.

Vita: 'Any aspect of a living entity that, through interfaces or learning, forms a larger living entity or symmathesy' (Bateson, 2016 p.169).

Weather-World: The weather as 'the very *temperament* of being' - the medium *in* which we perceive. As the weather changes, so our sensory capacities change and with that we 'perceive the same things differently' (Ingold, 2011 p. 130). Weather as 'the world's worlding' (ibid, citing Heidegger's Poetry, Language, Thought 1971).

*'If all the scientists, analysts, and theorists disappeared today,
Not one part of truth would be lost.*

*If all the judges, lawyers, priests and prosecutors disappeared,
Not one part of morality would be lost.*

*If all the investors, speculators, and brokers disappeared,
Not one part of wealth would be lost.*

*On the contrary, truth, love, and abundance
Would be more easily received.*

*Center yourself first in Wholeness
And all the parts will be yours.'*

Treviño, The Tao of Healing, 1993, p.19